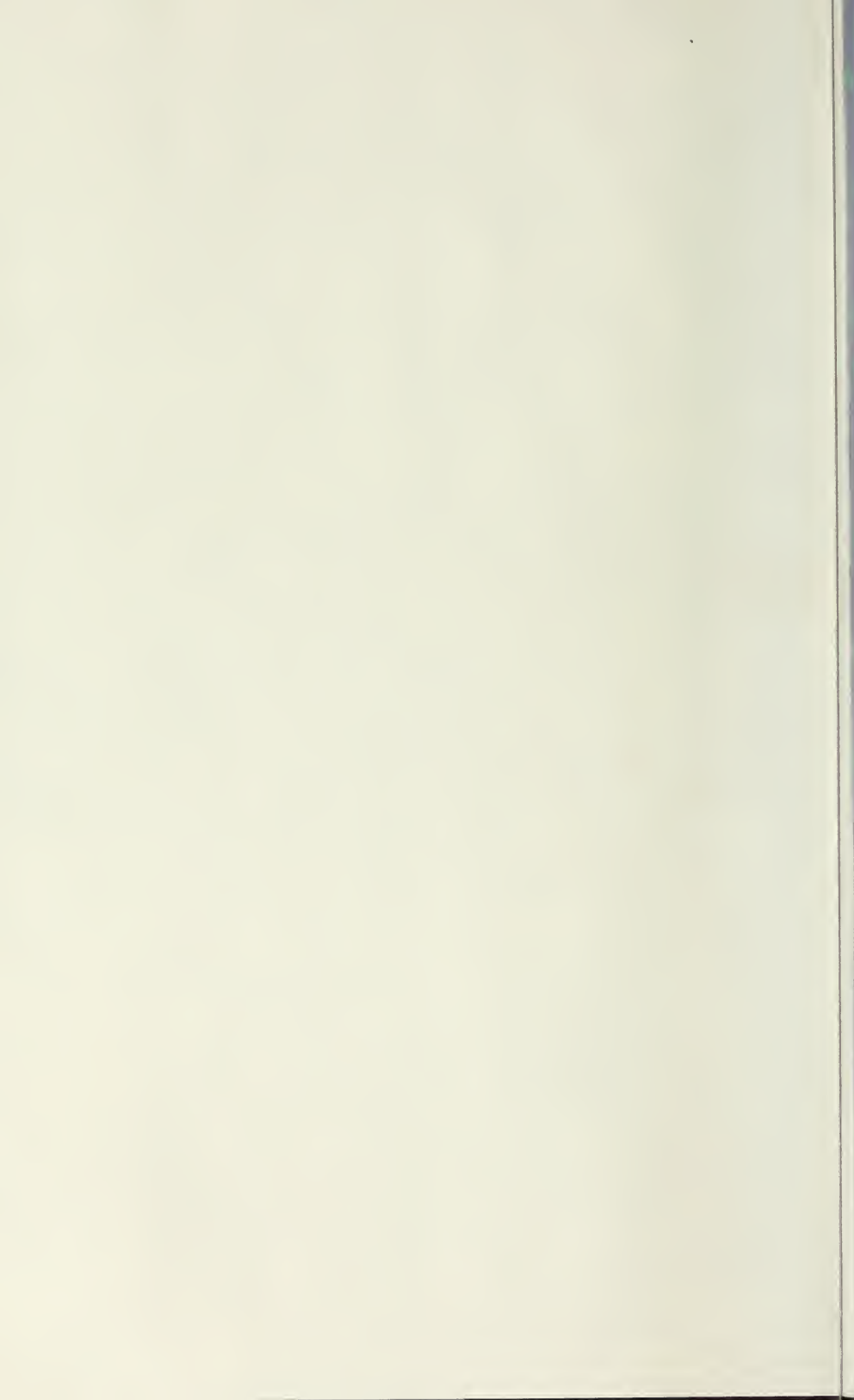




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JOHN *Gala*
Celebration
WILLIAMS

BOSTON POPS ORCHESTRA

OPENING NIGHT AT POPS

Wednesday May 12, 1993
Boston Pops Orchestra
John Williams, Conductor

SPONSORED BY



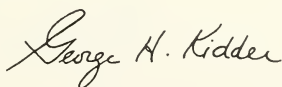
OPENING NIGHT AT POPS 1993 has been very specially planned as a tribute to our beloved maestro, John Williams, as he begins his fourteenth and final year as Conductor of the Boston Pops Orchestra. While we have yielded with great reluctance to his insistence that the time has come after this season for another to take up the baton as Conductor, we have done so only because of his assurance that he would continue as a close member of the Boston Symphony family and would grace our podium from time to time and be an artist-in-residence at Tanglewood for years to come.

With his gracious, unassuming modesty masking a musical genius, he has won his way into our hearts and made the Boston Pops legend and music familiar to and joyously received by millions across this land and around the world.

After the winter just ended and its reminder to New Englanders that we should continue to expect what we remember of winters long past, spring comes as a wonderfully welcome change, and Opening Night at Pops is a delightful celebration of that change. An evening such as we are about to enjoy comes only after a lot of very diligent and strenuous planning. The Boston Symphony Association of Volunteers has never failed to enlist a legion of its members in undertaking the planning and execution of this evening, and we are exceedingly grateful to the Opening Night Committee and those who have assisted them in making possible what lies in delightful prospect for those of us in the audience this evening.

Our thanks go also to Lexus, whose corporate sponsorship of Opening Night at Pops enters its third consecutive year. This company's faithful support of Boston Symphony Orchestra events both in Boston and at Tanglewood sets a marvelous standard of corporate involvement in our cultural life.

This program book in the pages that follow contains many superb tributes to John Williams and the Boston Pops Orchestra, and we thank all of those who have joined us in this audience in making this evening a singularly personal way of expressing gratitude to John Williams for what he has done to endow the musical future of the Boston Pops.



George H. Kidder
President
Boston Symphony Orchestra

*A Toast to
13 Years of
Beautiful Music*



OUR THANKS TO JOHN WILLIAMS
AND THE BOSTON POPS.



STATE STREET BANK AND TRUST COMPANY 225 FRANKLIN STREET BOSTON, MASSACHUSETTS 02110



JOHN WILLIAMS, Conductor
HARRY ELLIS DICKSON, Associate Conductor Laureate
RONALD FELDMAN, Assistant Conductor
108th Season, 1993

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Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.

John Williams: The Boston Years



Peter Schaaf

On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an exhibit documenting John Williams's tenure as Conductor of the Boston Pops. Mounted by the BSO Archives, the exhibit draws on material from the Archives and the BSO Press Office. Shown here is Mr. Williams making his debut as Conductor of the Boston Pops Orchestra on January 22, 1980, at Carnegie Hall (see page 28).

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**Lapham/Miller salutes
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for its continued sponsorship of this event.**

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THE BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, CONDUCTOR

Friday evening 25 May 1979 at 8

JOHN WILLIAMS Guest Conductor

The Wasps Overture	Vaughan Williams
The Greensleeves Fantasy	Vaughan Williams
Touch Her Soft Lips, from the film Henry V	Walton
The Orb and Sceptre	Walton

INTERMISSION

From the Irish Suite	Anderson
Irish Washerwoman	
Minstrel Boy	
Last Rose of Summer	
Rakes of Mallow	
Londonderry Air, Irish Tune From County Derry	Grainger
Excerpts from Fiddler on the Roof	arr. Williams
EILEEN DUNN will perform during second intermission.	
My Lagan Love	Trad.
The Old Maid in the Garrett	Trad.
Henry Varian, guitar	
Semus Connelly, violin	

INTERMISSION

The Superman March	Williams
Excerpts from Close Encounters of the Third Kind	Williams
Princess Leia's Theme, from Star Wars	Williams
Finale from Star Wars	Williams

Among those present: Eire Society of Boston; Shawmut Bank of Boston; North Kingstown High School Choir; United Presbyterian Church; Gleason-Wait Home and School Association; St. Thomas Church of Peabody; Harvard Outings and Innings; Grace Chapel; The Greater Beverly College Club; Millis Couples Club; The Gathering

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John Williams's first appearance—as a guest conductor—with the Boston Pops Orchestra

THE WHITE HOUSE
WASHINGTON

April 23, 1993

Mr. John Williams
Boston Symphony Orchestra, Inc.
Symphony Hall
Boston, Massachusetts 02115

Dear John:

I am delighted to extend special congratulations as you celebrate your final season as conductor of the Boston Pops.

The Boston Pops has a rich history of strengthening our nation's cultural and musical life. As its conductor for 13 years, you have delighted thousands of Americans with your extraordinary musical talents. Your many awards, your gold and platinum records, and your contributions to both music and film are a testament to your enduring impact on America. Your legacy will no doubt shape the spirit of the Boston Pops long after the end of this season.

Hillary and I wish you a memorable year and every future happiness.

Sincerely,

Bill Clinton



WILLIAM F. WELD
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THE COMMONWEALTH OF MASSACHUSETTS

EXECUTIVE DEPARTMENT

STATE HOUSE • BOSTON 02133

May 12, 1993

Mr. John Williams
The Boston Pops
Boston, Massachusetts

Dear Mr. Williams:

On behalf of the Commonwealth of Massachusetts, Lieutenant Governor Cellucci and I are delighted to extend our heartiest congratulations on your remarkable tenure as Conductor of the Boston Pops. On this special evening, we salute your many achievements both in the concert hall and in film.

The Pops tradition in Boston is unique and beloved, as much associated with the city as baked beans and lobster, and as popular as any sports team. For thirteen years, you have maintained this musical tradition while bringing your own personal style to the podium. You have given us immeasurable enjoyment, especially in composing for Massachusetts events several works such as "Fanfare for the Commonwealth," "Jubilee 350," and "Hymn to New England."

We are privileged to have this opportunity to thank you for your outstanding contributions to the cultural life of the Commonwealth and for bringing the Boston Pops to audiences around the world. You and the Pops have given us wonderful memories of happy times spent at Symphony Hall and on the Esplanade.

May you return often and have continued success in all your future endeavors.

Sincerely,

A handwritten signature in cursive script that reads "Bill Weld".

William F. Weld

Edward M. Kennedy
Massachusetts



United States Senate

May 12, 1993

Dear John,

For the past decade, you have been "Mr. Boston Pops" to all of us in Massachusetts, and your outstanding leadership and brilliant accomplishments have enriched our city, our state, and the entire world of music. Equally important, you have expanded the reach of classical music, making it more accessible to new and wider audiences. By your scoring of some of the most popular and enduring movies of our time, you have brought beautiful music to millions of additional Americans and to people throughout the world. I wish you well as you say goodbye to Boston Pops and to your countless fans of all ages in Symphony Hall, on the Esplanade and at Tanglewood. Your music will always be with us, and our hearts will always be with you.

With gratitude for all you have done to enrich the artistic heritage of our state.

Sincerely,

A handwritten signature in black ink that reads "Ed Kennedy". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.



UNITED STATES SENATE
WASHINGTON, D. C. 20510

JOHN KERRY
MASSACHUSETTS

May 12, 1993

Mr. John Williams
The Boston Pops
Boston, Massachusetts

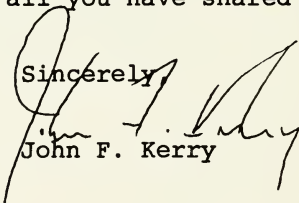
Dear John:

You have graced us with extraordinary talent and zest for life. While Boston claimed you and felt such pride in your leadership of the "Boston" Pops, we loved the worldwide reach of your genius.

Oscar after Oscar, hit after hit, concert after concert -- you have shared your gift with us and with audiences of all ages and nationalities with exceptional energy and grace.

We hope even as you depart the Pops you will often return to Boston -- to Esplanade to Tanglewood -- and that as you continue your travels you will carry with you the warmth of our gratitude and affection for all you have shared with us.

Sincerely,


John F. Kerry

THE BOSTON RED SOX

CONGRATULATE

MAESTRO JOHN WILLIAMS



THANKS FOR THE MEMORIES!



Dear John,

Congratulations on your well deserved tribute from Indiana Jones, Luke, Leia, and all the aliens and Droids who have been given life through your music. Your music brought more to my films than I ever imagined possible. Thank you for sharing your extraordinary talent.

Warmest regards,

A handwritten signature in black ink, appearing to be "George Lucas", written over the printed name.

George Lucas

Yo-Yo E. Ma

Dear John,

You have graced us with your extraordinary gifts and benign presence for the past 13 years. Those of us that have experienced your thoughtfulness and warmth will truly miss having you here. I wish you the best of success, and hope that you will continue to be a welcome visitor to this community in years to come.

Warmest wishes,

A handwritten signature in black ink, appearing to be 'Yo-Yo E. Ma', written in a cursive, flowing style.

ITZHAK PERLMAN

Dear John

Congratulations
on thirteen great years
with the Boys.

Bravo!

Yeh.



I can't think of
a better friend
to celebrate.
Happy last season!

Love,

Steven Spielberg

Roger Farrington



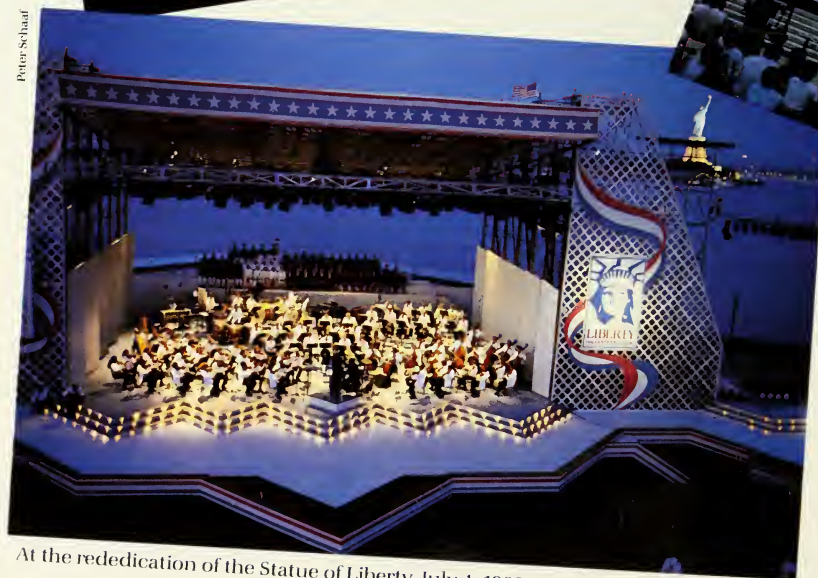
At the Hollywood Bowl,
August 9, 1992



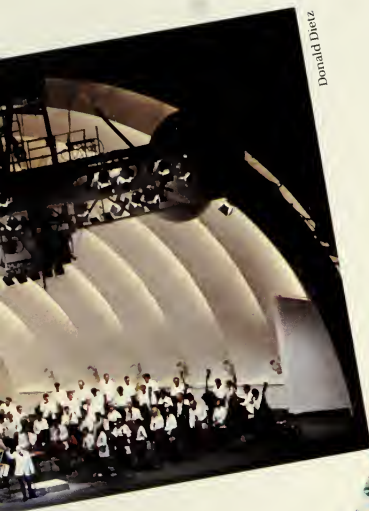
Anne T. Hummel



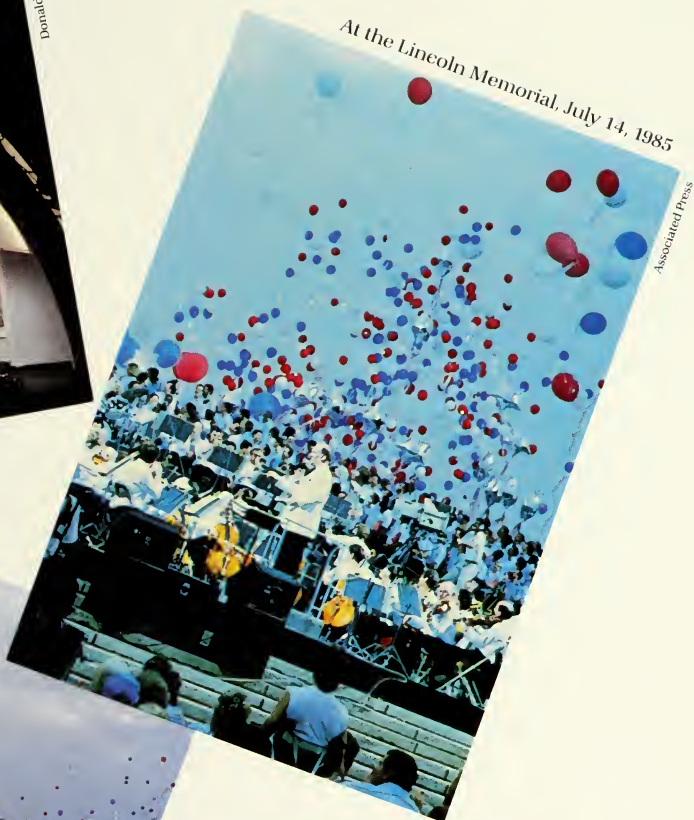
Peter Schauf



At the rededication of the Statue of Liberty, July 4, 1986



Donald Dietz



At the Lincoln Memorial, July 14, 1985

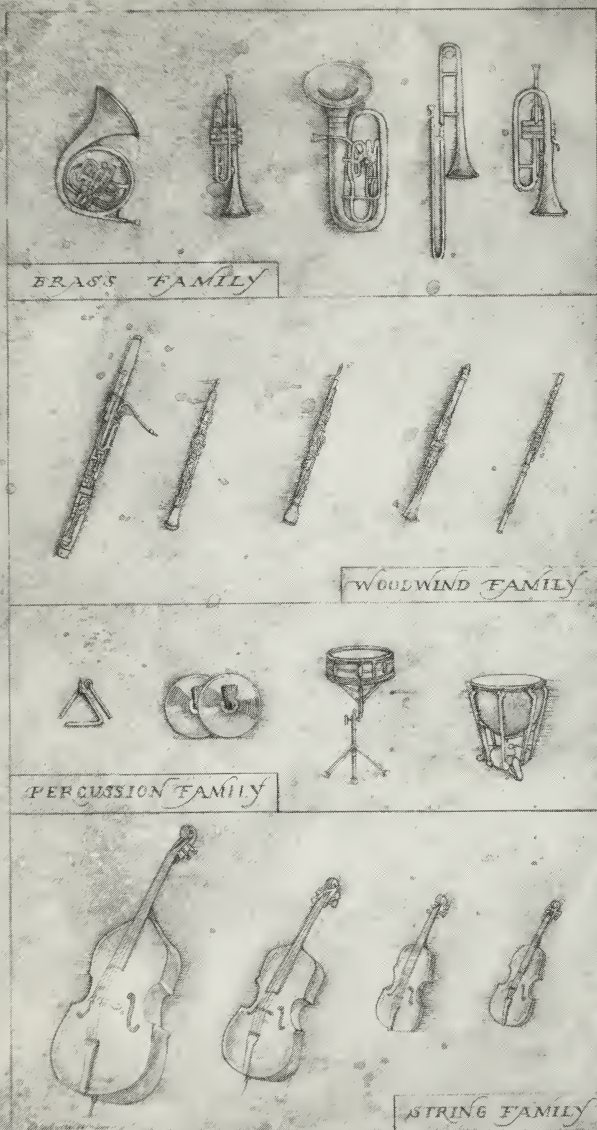
Associated Press



Peter Schaad

EVENING AT POPS

Beginning July 9, be sure to tune in for WGBH's "Evening At Pops" as the Boston Pops Orchestra celebrates its 108th season by bringing top stars into your home every Friday at 9 P.M. Joining John Williams and the Pops this summer will be Aretha Franklin, Jessye Norman, Linda Ronstadt, and other fine performers. There will also be outstanding broadcasts from previous years, including Tony Bennett and John and Bonnie Raitt. Digital Equipment Corporation is proud to sponsor this remarkable series in association with WGBH Boston and the Boston Pops Orchestra. And this year's line-up will no doubt make the summer special for the entire family.



PUTTING IMAGINATION TO WORK

i imagine some great family entertainment this summer.

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John Williams: Six Decades and Counting

by Steven Ledbetter

Sixty years ago it might have seemed that young John Williams was destined for a musical career, though neither he nor anyone else would have had any inkling of his future fame as composer or pops conductor. Born in New York in 1932, the son of a professional musician, he grew up quite naturally in a musical milieu, first in New York, then moving to Los Angeles in 1948. For some years he thought of becoming a concert pianist. He began studying that instrument at the age of eight, but upon his arrival in Los Angeles he began to work with pianist-arranger Bobby Van Eps, and this no doubt turned his mind toward original composition. During three years in the Air Force he conducted service bands and orchestrated pieces for them. But the piano still called; in 1954 he returned to New York to study at Juilliard with the celebrated teacher Rosina Lhévinne. During his two years there he also played jazz regularly in clubs and recording dates, appearing under the name Johnny T. Williams.

Upon returning to Los Angeles in 1956, he enrolled in UCLA and began composition study with Mario Castelnuovo-Tedesco. At the same time he found himself in great demand as a pianist in the film studios. After being hired as a pianist at Columbia in 1956, he took part in the recording of film scores and began to get interested in the process of creating music for movies. When he moved on to 20th-Century Fox, he took part in the recording of scores by such leading figures as Franz Waxman and Dimitri Tiomkin. This led him naturally, almost subconsciously, to the possibility of writing such scores himself. As he told film-music historian Tony Thomas, "It began to occur to me that this could be an exciting thing to do and that maybe I could do that also."

Film composers often get into the business in a kind of apprenticeship, beginning with the relatively small task of orchestrating a vocal arrangement or adapting



Lincoln Russell

Opening Night at Pops, 1985: the Pops' Hundredth Birthday

Carnegie Hall

1979-1980 SEASON

THE CARNEGIE HALL CORPORATION
presents the

Boston Pops Orchestra

JOHN WILLIAMS, *Conductor*

Tuesday Evening, January 22, 1980 at 8:00

John Williams, *Conducting*

EMANUEL BOROK, *Violin*

WILLIAMS "Cowboys" Overture

FAURÉ Pavane, Op. 50

SAINT-SAËNS Concerto No. 3 in B minor
for Violin and Orchestra, Op. 61
Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso
MR. BOROK

Intermission

Music from the Movies

LOEWE Selections from "Gigi"
The Night They Invented Champagne—Gigi—
Waltz at Maxim's—I'm Glad I'm Not Young Anymore—
The Parisians—Say A Prayer For Me Tonight—
Thank Heaven For Little Girls

WILLIAMS The Superman March

WILLIAMS Excerpts from "Close Encounters of
the Third Kind"

WILLIAMS Princess Leia's Theme, from "Star Wars"

WILLIAMS Finale from "Star Wars"

Baldwin Piano

London, Polydor and RCA Records

Thomas W. Morris, *General Manager*

Gideon Toeplitz, *Orchestra Manager*

Peter Gelb, *Assistant Manager*

This concert is made possible in part with public funds from
the New York State Council on the Arts
and the Department of Cultural Affairs of The City of New York.

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Reprinted courtesy of Stagebill

On January 10, 1980, John Williams was appointed
the nineteenth conductor of the Boston Pops Orchestra.
This evening's concert is his first in this new position.

a cue from some other spot in the film to a new purpose, under the control of the film's composer or the studio's musical director. Before long, the budding composer would receive billing as the film's orchestrator. This usually involved the preparation of the fully written-out orchestral score from the composer's short score, in which all the essential elements of the orchestration (the principal melodic lines, the chord spacing and doublings in the harmonies) were already indicated. Eventually the orchestrator would be given more and more responsibility, leading at last to the job of writing his own music for a feature film.

John Williams's first film score was for *Because They're Young* in 1958, but he did not immediately devote himself totally to the large screen. Instead, he spent several years in the early '60s writing for television. As pressured as the final stages of film production are, television enforces an even more rigorous deadline. The composer who works in the medium must learn how to complete as much as a half-hour of fully-scored music every week! John Williams created scores for many segments of *Kraft Theatre*, and he refers to this time as "factory line work." But for all its intensity, the experience certainly developed his fluency and allowed him to experiment in a range of styles suited to different productions, and it gave him the chance also to write music for television versions of classic stories like *Jane Eyre* and *Heidi*, both of which anticipate some of the elements we've come to recognize in a John Williams score.

Following this experience in television, he began to be in demand as a film composer. But Hollywood, with its uneasy alliance between art and commerce, tends to remember the most recent success of any actor, director, writer, or composer, and to pigeonhole him or her in that mold. Thus his skills in light romantic comedies such as *Bachelor Flat* (1961), *Gidget Goes to Rome* (1963), *John Goldfarb, Please Come Home* (1964), and *How to Steal a Million* (1966) threatened to typecast him in that medium. He was able to break out of this stereotype, only to risk moving directly into another one, the disaster epic, with such scores as those for *The Poseidon Adventure* (1972), *The Towering Inferno*, and *Earthquake* (both 1974). But in the meantime, he had already produced two scores that showed his skill with period Americana—*The Reivers* (1969), based on William Faulkner's comic novel, and *The Cowboys* (1972). Both of them were represented on John Williams's earliest concerts as Conductor of the Boston Pops.

In 1974, John Williams scored *Sugarland Express* (with Goldie Hawn), his first picture for Steven Spielberg, a director who "loves music and trusts it and is not uncomfortable with it," as the composer told Tony Thomas. His next Spielberg picture, *Jaws*, in 1975, solidified a partnership that would be enormously successful in the years to come. Soon afterward, he composed the music that made "John Williams" a virtual brand-name among film composers, the score to George Lucas's *Star Wars* (1977), the first of a line of science fiction and romantic adventure films that dominated movie houses in the late '70s and early '80s, all with enormously successful Williams scores: *Close Encounters of the Third Kind* (1977), *Superman* (1978), *Dracula* (1979), *The Empire Strikes Back* (1980), *Raiders of the Lost Ark* (1981) with two sequels, *E.T.* (1982), and *Return of the Jedi* (1983).

The soundtrack recording of *Star Wars* quickly became—and remains—the best-selling orchestral recording in history, and the film is credited with having almost single-handedly revived the symphonic film score, which had been an essential part of films for decades until falling out of favor in the late 1950s. And it has certainly introduced thousands of people who have never attended a concert to the glorious sound that a symphony orchestra can make.

In recent years, Williams's film projects have been remarkably varied, ranging from John Updike's diabolical New England fantasy *The Witches of Eastwick* (1987) or the true story of a Vietnam vet's disillusionment with the war and the govern-

ment (*Born on the Fourth of July*, 1989) to a tense courtroom murder mystery (*Presumed Innocent*, 1990) or a Christmas fantasy combining slapstick humor and warm sentiment (*Home Alone*, 1990).

It is ironic that the man named to succeed the legendary Arthur Fiedler, an indefatigable leader of concerts for nearly sixty years, as Conductor of the Boston Pops Orchestra, should never have conducted an orchestral concert in public before his first guest appearances with that ensemble. John Williams had conducted orchestras for years—but always within the carefully soundproofed walls of the recording studio. But once named Conductor of the Boston Pops in 1980, he quickly established his own imprint on the orchestra and the concerts, while still retaining most of the old traditions.

The repertoire of the Pops grew during the Williams years because composers were commissioned to write light orchestral scores precisely designed for Pops concerts. One of these, *An Orkney Wedding, with Sunrise* by Peter Maxwell Davies, commissioned for the BSO's centennial in 1981, has already become a familiar work in pops concerts around the world. And there have been splendid new arrangements of many of the great songs of the American musical theater and Tin Pan Alley, with regular tributes to the great figures of our popular music, past and present. The continuing series of "Evening at Pops" television shows has brought in a wide range of musicians, and it is particularly evident in these that John Williams was more at home in works of a jazz idiom than was his predecessor, Arthur Fiedler, with his strictly classical training.

Naturally, with his own long connection to the film world, Williams became a leader in bringing music from classic film scores by his admired predecessors—including Erich Wolfgang Korngold, Franz Waxman, David Raksin, and Bernard Herrmann—into the concert hall. Of course, not least popular among the works heard regularly at Pops concerts are John Williams's arrangements into concert



Anne T. Hammett (National Park Service)

The Boston Pops Orchestra performing at the Lincoln Memorial, 1985

suites of material from his own film scores. These have been especially the hallmark of the Boston Pops during the last thirteen years, since they are as yet unpublished and unavailable to other ensembles.

In addition to leading the Pops at home and on a lengthy series of best-selling recordings, John Williams has brought Boston to the world, both on widely televised appearances such as the Statue of Liberty Centennial in 1986 and on extraordinarily successful tours with both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra, including appearances in Japan in 1987 and 1990. The orchestra celebrated its centennial in 1985, with various activities led by Mr. Williams to affirm its position as the preeminent ensemble for pops repertoire.

Many people who know and love his film music are aware that John Williams has composed concert music for most of his life as well. In a film he must, naturally, make his music fit the character and mood of the picture, which often means creating some kind of pastiche of a past historical period. But in his own concert music, he can write in his own expressive idiom, which is somewhat more advanced harmonically than what we are accustomed to in his film scores, but remains basically tonal, and always exhibits a concern for direct expressiveness.

These concert works have appeared relatively infrequently, largely because of his many responsibilities as film composer and conductor. But his 1966 *Essay for strings* has been performed widely, and André Previn conducted his *Symphony* (also 1966) in London. Even before his name began to be known outside the world of specialists in film music, his *Sinfonietta for wind ensemble* (1968) enjoyed a splendid recording by the Eastman Wind Ensemble on the Deutsche Grammophon label. He has written a number of concertos—for violin, flute, clarinet, and tuba, among others. The *Tuba Concerto* was premiered by Chester Schmitz in a Boston Pops concert, but the others were written for the traditional concert situation. The *Violin Concerto* in particular is close to the composer's heart, in part because it is dedicated to the memory of his first wife. He has recently revised it, and the new version will be premiered in France shortly. It is, in fact, partly because he wishes to concentrate more of his attention on composing concert works that John Williams has decided to step down as Conductor of the Boston Pops at the end of this season. But he will continue to have a connection with the Boston Symphony Orchestra and the Pops, as a conductor and as an artist-in-residence at Tanglewood. As he finds more free time for creative work at the beginning of his seventh decade, we can look forward to the new musical scores that will flow from his pen, whether for the cinema or the concert hall, while we also look back on thirteen special years—the “Williams Era”—that brought its own aura to the history of the Boston Pops.

The Boston Pops Orchestra

John Williams, Conductor

Tuesday Evening, April 29, 1980 at 8:00 p.m.

Junior Council of the Boston Symphony Orchestra

Cowboys Overture	Williams
Fugue a la Gigue	Bach-Holst
From Concerto No. 2 in d minor for violin and orchestra, Op. 22	Wieniawski
II. Romance (Andante non troppo)	
III. Allegro con fuoco—Allegro moderato	
SOLOIST: ISAAC STERN	

Intermission

Prelude and Fugue (The "Spitfire")	Walton
The Reivers (an old man reminisces)	Williams
NARRATOR: BURGESS MEREDITH	

Intermission

Selections from "A Little Night Music"	Sondheim-Tunick
Night Waltz—Send in the Clowns	
After the Love Has Gone	Foster/Graydon/Champlin-Byers
Yoda's Theme and the Imperial March, from "The Empire Strikes Back"	Williams
Intergalactic visitors may be expected to join the festivities at any time.	
London, Polydor and RCA Records	Baldwin Piano

The Williams Years: Knowing What Counts

by Richard Dyer

John Williams was always nice enough to laugh at the punch line, even though he'd heard it before.

A few times it was my pleasure and privilege to introduce the Conductor of the Boston Pops at public gatherings. Because Williams is one of those men who needs no introduction, I always tried to mention some of the things people might not know about him—how he studied piano with Rosina Lhévinne, trainer of champions; how he arranged albums for Vic Damone, Doris Day, and Mahalia Jackson; how he wrote the music for a TV program that featured an unknown young man the camera loved, Robert Redford; how he wrote the music for the only film directed by Frank Sinatra. John Williams was the composer of choice for '60s comedies, then for disaster movies, then for mega-hits. There was no need to mention *Jaws*, *Star Wars*, *Close Encounters of the Third Kind*, *Raiders of the Lost Ark*, *Superman*, *Home Alone*, music that now has a place in America's collective memory and in the imagination of everyone who'd like to think he's a hero.

Instead of reeling off these titles, I liked to close the introduction by saying, "Ladies and gentlemen, John Williams—the man America knows and loves as the composer of *Gidget Goes to Rome*."

Williams always laughed because he knows he's paid his dues. The first film he worked on was back in 1958; it was *Because They're Young*, the first (and last) movie Dick Clark ever made. Williams scored the music for fender bass and bongos, which was all the budget allowed. Thirty years ago he *did* compose the score for *Gidget Goes to Rome*, and he remembers what it sounded like. "Lots of accordions," he says.

There was probably something worthwhile in that score. One time he said, "In every film score there may be a nice little tune or a good turn of phrase. So much creative juice goes flowing into a film score that here and there you will find sixteen good measures in the middle of some folderol, in the middle of some window dressing." In every Williams film score, in other words, there is something that is better than it needed to be.

The artist's responsibility to the values of craftsmanship, the sense that it is important to do things a little better than they need to be done, has also characterized Williams's tenure as Conductor of the Pops.

To begin with, he didn't need to take on the job at all, and no one really thought he would. At least I didn't. The year after Arthur Fiedler's death, I heard thirteen guest conductors who were possible candidates for his position; the one I decided to skip was John Williams. "What would he want with the Pops?" was everyone's thought—he was already rich, famous, and busy, and at that point he had conducted public concerts only once or twice in his life.

In a way, too, taking on the Pops was a thankless job. Certainly Arthur Fiedler thought so; he commanded the unswerving affection of a worldwide public, but what rankled, lastingly, was the condescension of a few professional musicians.

Any successor to Fiedler had big shoes to fill—they may have been fifty years old, but they were stoutly made. Williams succeeded because it simply didn't occur to him to try to imitate Arthur Fiedler, any more than it occurred to him to remake the Pops in his own image.

André Previn was the first link between Williams and the Pops; he encouraged his old friend to take the job. And in 1980, before Williams had even met the orchestra, Previn talked about Williams's prospects in a way that now sounds like a summing up of the last thirteen years.

"Anybody who thinks John Williams is just a 'Hollywood musician' is completely wrong. He is such a good musician, so thorough, so completely schooled. John is damned fortunate at this stage of his career that the job at the Pops should be open. As I said to him recently, 'Why do you want to spend the rest of your life in a frightening goddamn city like Los Angeles? You've got nothing left to prove out there.' At the same time, the Pops is lucky that John is available. He is a first-class pianist and he knows a terrific amount of music. Furthermore he knows the orchestra from the point of view of the man with the pencil, and that means intimately. He can make superlative arrangements of pop materials, and he can edit, fix, handle anything that comes up in someone else's arrangement, make it better—and all in a matter of minutes. That's quite rare among conductors. Did I say rare? That's being polite. It's unique."

Williams took from Arthur Fiedler what worked, the shape of the program, the mix of music, putting the spotlight not only on celebrities but on members of the orchestra and on young musicians. And Williams built a special relationship not only with the Boston Pops Orchestra but also with the free-lance Boston Pops Esplanade Orchestra.

He brought his own missionary zeal to the cause of film music, and not just his own. Some people complained that he played too much of his own music; but when he *didn't* put some of his music on a program, more people complained that he hadn't. His ear told him when an arrangement was dated and needed to be replaced; he and his team were as alert as Fiedler was to what was going on around him and what the Pops could use. He could also clean an arrangement up in less time than it would take someone else just to rehearse. He believed that serious



Susan Terry Photo

At the Hollywood Bowl, 1985 Pops Centennial Tour

composers should be encouraged to write light music, so the Pops commissioned new pieces nearly every year. At least one of them has entered the world repertory, Sir Peter Maxwell Davies's *An Orkney Wedding, with Sunrise*, and John Corigliano's *Promenade Overture* has come into its own lately too. He wanted mainstream conductors to lead the Pops, and Leonard Slatkin and Roger Norrington did. He never seemed to be jealous of his position, and encouraged the management to invite high-quality guest conductors. Nothing seemed to please him more than to hear how well a youngster had done, and he took a paternal interest in the careers of two sets of Boston Symphony Orchestra assistant conductors.

With producer William Cosel he brightened up the look of "Evening at Pops" just as much as he brightened up the sound of the Pops. He has an awesome eye and ear for detail; it was his idea that the waiters and waitresses should wear rubber-soled shoes so that the music-to-noise ratio in Symphony Hall would be more satisfactory. He produced a string of records for Philips and later for Sony Classical that did their job—they sounded great and sold well.

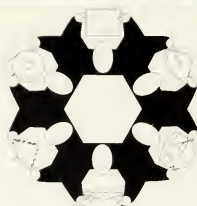
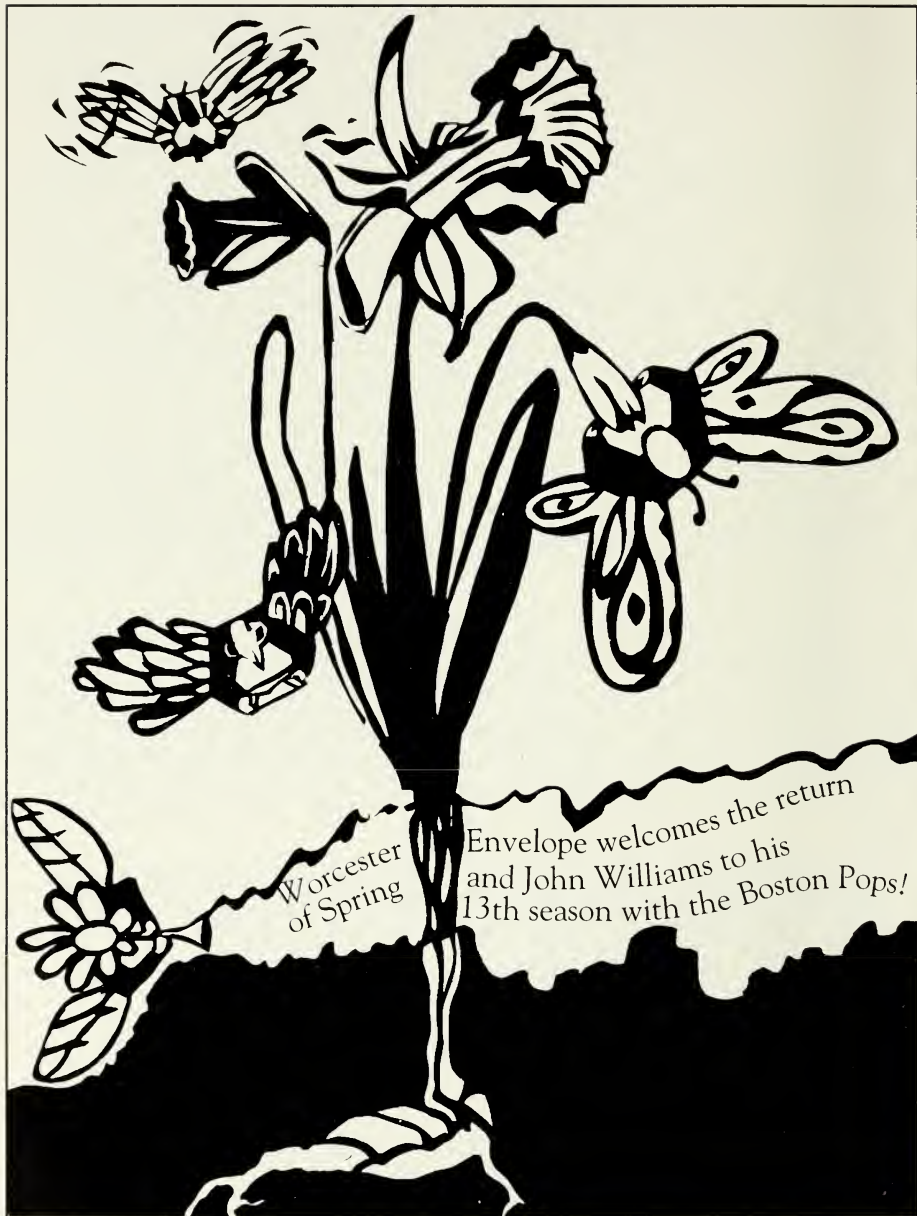
But the record companies have been less imaginative than Williams himself, and the CDs don't begin to represent his musical achievement with the Pops. Many recordings of standard concertos would have been improved, considerably, if Williams had been the conductor. I also feel sure that if Williams were asked informally what the highlights of his tenure at the Pops were, he would place the performance of the Elgar Cello Concerto he conducted for Pops principal cellist Martha Babcock near the top of the list.

Over the years, Williams also built a special relationship with the public, mostly by not trying to—he was in the movies for the long haul, and that's what he wanted at the Pops too, and the only quality that lasts over the long haul is solid value. A man connected to some of the most profitable projects in the history of show business turned out personally free of show-biz phoniness; you can't imagine him on a talk show, discussing his personal problems or even his next projects. People like that, and they trusted him. Williams conducts Pops music because he honestly believes in its value and in its role in American life. He's not trying to "cross over" and make an extra buck—this is where he lives.

Williams certainly knows every trick of orchestration in the book, and he invented a few himself, but the most important observation to make about his music is that it is honest. You can't write heroic music if you don't believe in heroism; you can't write patriotic music if you don't have patriotic feelings. In a way a mass-media composer like Williams is a truer successor to populist composers like Verdi than most operatic composers today. A decade ago Williams temporarily resigned from the Pops because of an incident in rehearsal when people who should have known better were giggling during a piece of his called "America, the Dream Goes On." For Williams, the American dream does continue, despite all the tragedies and disruptions; surely some of the most eloquent music in his career came in the scores for *Born on the Fourth of July* and *J.F.K.* (both scores featured the plangent sound of Pops principal trumpet Timothy Morrison).

Williams's best music comes out of some deep place in his imagination and reaches that same place in our own—it's a question of belief. Who today remembers Princess Leia's role in the plot of the *Star Wars* trilogy? Who today remembers how plain Carrie Fisher was, how flat-voiced, how unillusionary? Instead she lives a life of permanent enchantment created by the romantic theme Williams created for her in the flute; the illusion is in the music, which is real.

As a public podium personality, Williams was initially a bit stiff, but it didn't take him long before he started to enjoy making a spectacle of himself—once he got out there. (Persuading John Williams to do anything can be a long process; once per-



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suaded, there's no stopping him.) Onstage he became a snappy dresser; offstage he likes to be comfortable, and you might not buy a used car from a man wearing that belt.

Williams still does live, surprisingly modestly, in Los Angeles, although his wife Samantha (whom he married here in Boston) has designed and built vacation homes in Telluride and Santa Fe. And Williams has come to love the Berkshires, so he is still looking for something suitable there. After his retirement from the Pops, he plans to maintain some kind of relationship with Tanglewood, although he pointlessly wonders aloud how he could make himself useful.

All his houses have studios which are places for him to work. His idea of relaxation seems to be playing chamber music with friends; his hobby is collecting antique carved wooden music stands. His pride and joy is an Italian sextet stand, with room for the music of six string players, each with his own candleholder. His idea of conversation seems to be to talk about music, not necessarily his own. His idea of "retirement" is to write more music, this time his own, concert works to add to his two symphonies, his Violin Concerto, his Flute Concerto, the Tuba Concerto he wrote for the Pops' Chester Schmitz because he liked him.

John Williams once said he has spent his life as a working musician, and he has. It has been a life that has made a difference, that still makes a difference, because everything he does is always just a little bit better than it needs to be. That's just the way John Williams is.

Richard Dyer is the music critic of *The Boston Globe*.



Samantha Winslow

The composer at work, 1980

A.M.

Today's Music

WILLIAMS

'I never intended to conduct in public'

By ELLEN PFEIFER

Music Critic

"I don't think of myself as a public person — certainly not the way Arthur Fiedler was," said John Williams. "It was never my wish to be a public performer. That was never one of my goals. I never used to give interviews because they didn't seem necessary, I was always happy being a behind-the-scenes person and felt you should talk less and work more."

The Academy Award-winning film composer, who will open the 95th season of the Boston Pops tomorrow night as its newly appointed 19th conductor, was taking a break in his Ritz-Carlton suite. He'd been shuttling between rehearsals and public appearances for the Boston Symphony's Musical Marathon, trying to put the finishing touches on the programming for his first season, and attempting — with the help of his fiancée, Samantha Winslow — to move into the house he has leased on Beacon Hill.

Out of all this activity, he was finding the celebrity role of Pops conductor — a role created single-handedly by Fiedler the showman — the most bewildering.

Indeed, you could hardly imagine a personality more unlike his predecessor. With thinning red hair and a red beard, wearing the same functional black turtleneck and gray slacks he seems to favor for leisure, he has none of the instant

recognition factor of Fiedler. He is attractive in an unremarkable way, gentle, and soft-spoken, but you wouldn't be likely to recognize him if he walked down the street. There is none of the dark, rakish, matinee-idol handsomeness Fiedler had when he took over the Pops.

Nor does he appear to have Fiedler's compulsive flair for publicity. You can't imagine Williams posing for Scotch commercials or dressing up in outlandish costumes for record album jackets. Instead, he comes across as a thoroughly nice human being (in contrast to the curmudgeonly Fiedler) with a strong sense of privacy and reserve.

In common with the early Fiedler, however, he possesses a serious commitment to music and will talk with unabated enthusiasm about his musical plans for the Pops.

"Of the 60 pieces we will be playing in May, about a third have never before been performed at Pops," he said. Let anyone worry that he is abandoning the familiar Pops tripartite format, be assured that Williams, programming still falls into that reliable pattern of light classical works, concertos and pop pieces. But, within those categories, you will be discovering some unusual works.

With the help of his assistant, Jerome Cohen (outgoing conductor of the Cape Cod Symphony), Williams has been searching out worthy film music that has been all but

lost with the original motion pictures. He has been analyzing the arrangements of popular music and show tunes already in the pops library, commissioning new arrangements and new works, and uncovering light pieces in all sorts of unexpected places.

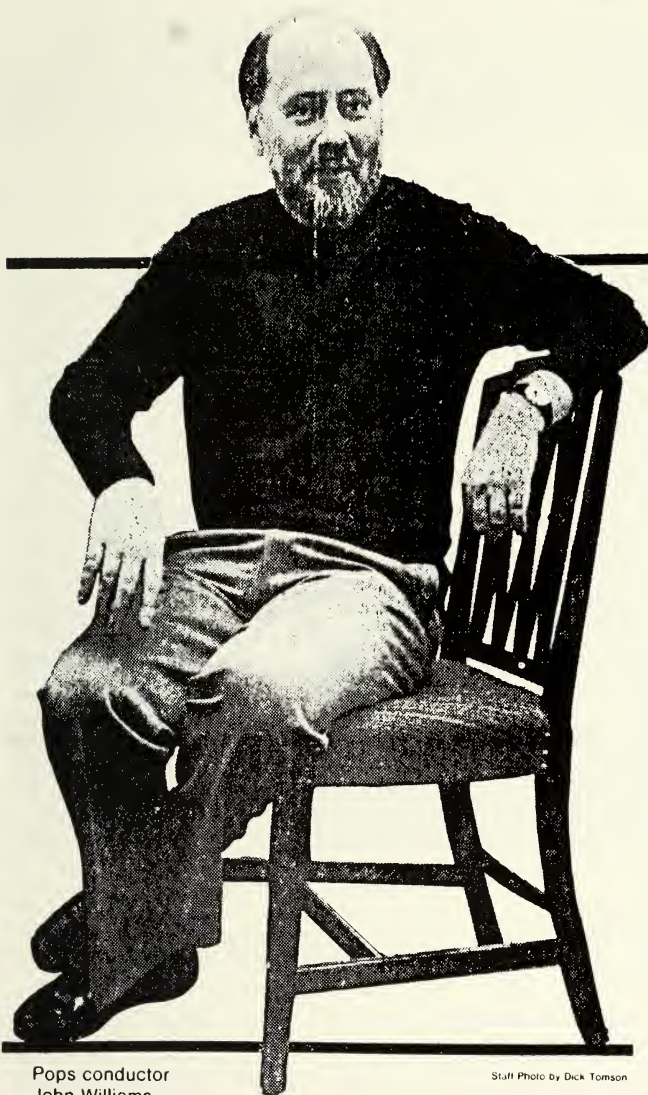
And, of course, he will also be drawing on his own work, performing excerpts from film scores like "Cowboys" and "The Empire Strikes Back" (which will be heard on opening night), and — when his schedule allows — doing his own arrangements of music.

Trained as a pianist at Juilliard, Williams began composing as a teen-ager. But he originally planned to pursue a career as an orchestrator.

"It seemed the most natural to me and I learned it easily and with facility," he said. "However, just as I never intended to be a conductor, so I never planned to write music for Hollywood."

"But in the 1950s, when I went to Los Angeles, I had just gotten married and needed to earn a living," he said. So he did a lot of piano playing in the film studios and took a series of jobs with studio orchestras like the one at Columbia Pictures and the Twentieth Century-Fox orchestra under Alfred Neumann. From there, it was a "natural progress" to orchestrating projects and then original film scores.

Although he was never a movie



Pops conductor
John Williams
in Ritz Suite.

Staff Photo by Dick Tomson

buff, Williams confesses that he was always excited when he went to the movies and saw Bernard Hermann's name on the credits. "I used to think 'Oh, that means it will have a great musical score.'"

As for conducting, that activity came about through "self-defense." As a fledgling composer, Williams "had to allow the studio music directors to conduct my scores, even though the conductors were not that great." As time went on and he could control the conditions in which he worked, he took on the conducting duties himself.

"I never intended, though, to conduct in public," he said. And he admitted that his experience as a concert performer has been limited. However, with the success of his movies like "Jaws," "Close Encounters of the Third Kind," and "Star Wars," he began receiving offers to direct his film-music on television, at the Hollywood Bowl and with orchestras in Pittsburgh, Dallas, Atlanta and London. Then, in January, BSO General Manager Thomas Morris offered him the Pops job — to his great surprise. And he found he couldn't say no.

At his first concert with the Pops in New York, the orchestra players were greatly impressed with the seriousness and sensitivity Williams brought to a violin concerto he performed with assistant concertmaster Emanuel Brook. But what seems most impressive is that his scrupulous care for details and stylistic purity seems to have universal application. He approaches classical and popular music alike with the same respect, adventurousness and love.

"There's a kind of national richness in the works of Jerome Kern, Cole Porter, and Irving Berlin," he said, "but access to that music has been difficult because it doesn't exist in definitive orchestral versions. Harold Arlen was a genuine melodist. But whose orchestrations of his music can you play? There aren't any. Just a few jazzy orchestrations of '30s or some dated arrangements in the Pops or Kostelanetz libraries. So there's a real archival job to be done."

"I'm very proud of one step I've taken in this direction. I've commissioned a medley of pieces by Stephen Sondheim in orchestrations by Jonathan Toonick. Stephen looms large on the horizon and I'm convinced his work should be preserved in some definitive form."

Then, too, Williams has made some improbable but tantalizing discoveries in the area of light classical works. For example, he found Sir Michael Tippett's "Birthday Suite in D," written for the birth of England's Prince Charles and which he describes as "fun." And there is also a Tchaikovsky "Coronation" March and a work called "Hobgoblin" by Boston composer George Chadwick.

Williams was also responsible for the commission given to composer John Corigliano for a Pops festive overture to be written in honor of the Boston Symphony's 100th Anniversary. "If you could have a Corigliano write a new piece every year for Pops," he said, "in years maybe you'll have one piece that will stick. And that's part of what I think we ought to be doing here."

Ellen Pfeifer is classical music critic of *The Boston Herald*. Reprinted by permission.

The Boston Globe

WEDNESDAY, APRIL 30, 1980

® Telephone



John Williams conducts last night's opening concert of 96th Pops season. Other photo, Page 16. (Globe photo by Janet Knott)

And a good concert, too

At the Pops . . . A new conductor, pate, intergalactic festivities

COMMENTARY

By Richard Dyer
Globe Staff

Last night was a night of celebration and festivity in Symphony Hall. The Boston Pops has a new conductor, John Williams, and he is the real thing.

Beforehand there was poached salmon and pate and Almaden Chablis and a plump 56-page program. The empty stage was festooned with colorful transparent banners that made the place look like the throne room in the old Flash Gordon serials. After a while the musicians came onto the stage, dressed in their coats of Catskill-waiter blue. Before the evening was out there were intergalactic visitors; one robot, C3PO, conducted the orchestra, and another, R2D2, turned the theme from "Star

Wars" into a sing-along. Balloons cascaded down from the ceiling and Old Glory proudly waved. Afterward there was a press conference under the hot television lights and amid the popping of flashbulbs.

And in the middle of all of this there was a concert, a pretty good one, and one that paid its tribute to the past while looking to the future. The emphasis this time was on the music of John Williams himself — the "Cowboys Overture," high spirits and wide-open spaces; "The Relvers," an orchestral interpretation of some texts by Faulkner; the sinister "Imperial March" from the forthcoming "Star Wars" sequel, "The Empire Strikes Back"; and "Yoda's Theme" from the same score.

Burgess Meredith, sporting a string tie and speaking in his most folksy and avuncular manner, was the narrator in Faulkner's little story about an 11-year-old's joyride in a "stolen yellow Winton Flyer" to

discover the "pleasures of wrongdoing" in Memphis. Williams's music, in part derived from the score he wrote for the Steve McQueen film, shows his considerable powers of musical illustration — his music can depict a whorehouse and a horserace within a matter of moments, but it needs to be heard at soundtrack volume. Played by the Boston Pops at Symphony Hall decibels, it seemed awfully obvious, and at points it simply submerged both the storyteller and the story.

A cheerfully red-faced Isaac Stern was the soloist earlier in the evening. He played two movements from the Wieniawski D-Minor Concerto with terrific elan. His delivery of the songful slow movement nudged the Pops into the neighborhood of tempo rubato, not a place where they have spent much time; in the virtuoso passages of the

BOSTON POPS, Page 16

Good concert, a taste of pate and some intergalactic fun

★ BOSTON POPS

Continued from Page 1

finale, not many details were in place, but no one could say Stern didn't get the point across. When it was over, Stern showed no false modesty in the face of television's time requirements, but proceeded directly to his encore, Fritz Kreisler's "Liebesleid," that bitter-sweet waltz that reminds us that love's sorrows — in retrospect — are among life's pleasures. The violinist, the conductor, and the orchestra snuck up on the piece in the most bewitching way.

For the rest, there was the Bach-Holst "Fugue a la Gigue," a clever bit of orchestration that got lost among the clatter, a noisy "Prelude and Fugue" ("The Spitfire") that was the only part of William Walton's score for "The Battle of Britain" that actually got into the movie. Two tunes from "A Little Night Music" in precise, subtle orchestrations by Jonathan Tunick replaced the Pops's previous trashy arrangements. And the program ended with one of the Pops' proudest traditions, "The Stars and Stripes Forever," in the first performance any conductor has led in Symphony Hall since Arthur Fiedler's death. All and all it was innovative

and entertaining, though a bit scanty in musical substance.

Williams, dressed in white slacks and blue jacket with program lapels, one of which sported a white carnation, conducted all of this with tremendous enthusiasm and skill, with gestures that stabbed and swept and implored as they summoned music into the air. And the grin he flashed at the audience and the way he flung out his arms as if to hug every one of us suggested that he is here to stay; the standing ovation of the audience suggested that would be just fine.

Afterward he seemed proud and happy, saying he felt himself floating on a tremendous bubble of energy. "Conducting this orchestra is like driving a Rolls Royce for the first time — all that power, subtlety and responsiveness is there for you to do something with." Asked if his feet are on the ground, Williams laughed and said we'd have to call him at 9 o'clock in the morning and ask him again. It will take at least that long for all the thousands in the auditorium, and the thousands upon thousands more who shared in the celebration via television, to direct their own feet earthward. In these good hands, the Pops continues to be our most cheering friend.

Reprinted courtesy of *The Boston Globe*.



Donald Dietz



Donald Dietz

With Leonard Bernstein, June 6, 1989

Miro Vukotić



Donald Dietz



Michael Lutch

"Evening at Pops"
Twentieth Anniversary,
June 13, 1989



Roger Farrington



Accessorize Your Evening Wear.

Lexus is proud to sponsor tonight's Opening Night Gala, celebrating John Williams' final season as conductor. The Boston Pops will certainly miss his style.



THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, May 12, 1993, at 8:00

OPENING NIGHT AT POPS

SPONSORED BY LEXUS

A GALA CELEBRATION FOR JOHN WILLIAMS

hosted by

Richard Dreyfuss

A Tribute to John Williams

from

Members of the Boston Pops Orchestra

Jessye Norman, soprano

The Tanglewood Festival Chorus,

John Oliver, conductor

and

Friends and Colleagues.

INTERMISSION

The Cowboys Overture

Williams

Composing for Film: A Behind the Scenes Look

Richard Dreyfuss and John Williams

INTERMISSION

Presenting

Aretha Franklin

Teddy White, guitar

Rudy Stanfield, piano

Larry Frantangelo, percussion

Bernard Purdie, drums

Frank Crawford, keyboard

Wilbur Bascomb, bass

Leon Pendarvus, music director

Brenda Corbett, Margaret Branch, Sandra Fever, vocalists

Opening Night at Pops is a project of the Boston Symphony Association of Volunteers to benefit the Boston Symphony Orchestra.

This concert is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program, occasional scenes of the audience may be used.

"Evening at Pops" is sponsored by Digital Equipment Corporation.

Accommodations for this evening's soloists courtesy of The Copley Plaza Hotel.

Air transportation courtesy of American Airlines.

Special thanks to Boston Coach.

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

B O S T O N



John Williams' Conductor

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS
Conductor

HARRY ELLIS DICKSON,
*Associate Conductor
Laureate*

RONALD FELDMAN,
Assistant Conductor

First Violins

Tamara Smirnova-Šajfar

Leo L. Beranek Chair

Victor Romanul

Edward and Bertha C. Rose Chair

Laura Park

Bo Youp Hwang

Lucia Lin

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

*Harvey Seigel

*Jennie Shames

*Valeria Vilker Kuchment

*Tatiana Dimitriades

*Si-Jing Huang

Second Violins

Marylou Speaker Churchill

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Leonard Moss

Ronan Lefkowitz

*Nancy Bracken

*Aza Raykhtsaum

*Bonnie Bewick

*James Cooke

†Joseph Conte

†Gerald Itzkoff

†Daniel Banner

Violas

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

†Emily Bruell

†David Rubinstein

Cellos

Martha Babcock

Helene and Norman L. Cahners Chair

Sato Knudsen

Joel Moerschel

Robert Ripley

Luis Leguia

Carol Procter

*Ronald Feldman

*Jerome Patterson

*Jonathan Miller

*Owen Young

Basses

Lawrence Wolfe

Joseph Hearne

Bela Wurtzler

John Salkowski

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

Flutes

Fenwick Smith

†Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao

Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin

William R. Hudgins

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti

Roland Small

Contrabassoon

Gregg Henegar

Horns

Jay Wadenpfuhl

Daniel Katzen

Jonathan Menkis

Richard Mackey

†Kevin Owen

Trumpets

Timothy Morrison

Thomas Rolfs

Peter Chapman

†Bruce Hall

Trombones

Norman Bolter

†Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Timothy Genis

Percussion

Thomas Gauger

Frank Epstein

J. William Hudgins

Fred Buda

Harp

Ann Hobson Pilot

Piano

Bob Winter

Rhythm Section

Fred Buda—drums

Bob Winter—piano

Librarians

Marshall Burlingame

William Shisler

James Harper

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Lynn Larsen

Bruce M. Creditor

Stage Manager

Peter Riley Pfitzinger

*Participating in a system of
rotated seating

†Substituting, 1993 spring season

John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the 1993 season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as

Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

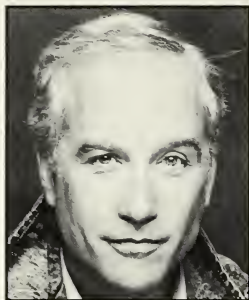
John Williams has composed the music and served as music director for more than seventy films, including *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He recently completed the music for Steven Spielberg's film *Jurassic Park* and is working on the score to another new Spielberg film, *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, *Swing*, *Swing*, *Bernstein by Boston*, *Pops in Love*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe* (an album of favorite Russian music), and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, and a new Christmas album entitled *Joy to the World*. Their newest album for Sony, entitled *Unforgettable*, has just been released.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990, and will return there with that ensemble this June. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from many American colleges and universities.

Richard Dreyfuss



A leading actor of American cinema, Richard Dreyfuss can be seen in the film of Neil Simon's Pulitzer Prize-winning play *Lost in Yonkers*, opening this week. Other recent credits include a six-month run on Broadway in Mike Nichols's *Death and the Maiden*, in which he co-starred with Glenn Close and Gene Hackman, a starring role in the HBO film *Prisoner of Honor*, which he also produced, and hosting *Class of the 20th Century*, a twelve-part series for the Arts & Entertainment network. Born in Brooklyn, New York, Richard Dreyfuss moved at the age of eight with his parents to Los Angeles and then to Beverly Hills. He attended Beverly Hills High School, began his acting career at the Westside Jewish Community Center in

Los Angeles, and attended San Fernando Valley State College for a year. A conscientious objector, he spent the next two years in alternate service as a clerk at Los Angeles County Hospital. In the late '60s and early '70s, he commuted between coasts doing Broadway, off-Broadway, repertory, improvisational comedy, and guest appearances on television. In 1973 he began his rise to prominence as Baby Face Nelson in the film *Dillinger*. He followed this with *American Graffiti* and the Canadian film *The Apprenticeship of Duddy Kravitz*. In 1975 he appeared in the films *Jaws* and *Inserts*, and in 1977 *Close Encounters of the Third Kind*. His first romantic leading role, opposite Marsha Mason in the 1977 release *The Goodbye Girl*, won him the Academy Award as Best Actor. He has subsequently starred in *The Big Fix*, which he also co-produced, *Whose Life Is it Anyway?*, *Down and Out in Beverly Hills*, *Tin Men*, *Stakeout*, *Nuts*, *Moon Over Parador*, *Let It Ride*, *Always*, *Postcards from the Edge*, *Rosencrantz and Guildenstern Are Dead*, *Once Around*, and *What About Bob?* In addition to his motion picture commitments, Mr. Dreyfuss took time out in 1987 to create, produce, write, and host *Funny, You Don't Look 200!*, an ABC-TV special commemorating the bicentennial of the American Constitution. On the stage, Richard Dreyfuss has played Cassius in the Brooklyn Academy of Music's production of *Julius Caesar*, and Iago in *Othello*, first in Atlanta with Paul Winfield and then in New York with Raul Julia. He starred in *A Day in the Death of Joe Egg* and *Requiem for a Heavyweight* at New Haven's Long Wharf Theatre. In Los Angeles he has appeared in *The Hands of its Enemy* and *The Normal Heart*. He is a charter member of the Los Angeles Classic Theatre Group.

Aretha Franklin



Making her Boston Pops debut, Aretha Franklin is one of the most influential figures in American popular music. She was born in Memphis but moved to Detroit at an early age. Ms. Franklin began her recording career as a teenager and toured the country under the tutelage of her father, The Rev. C.L. Franklin. At the age of eighteen she signed with Columbia Records, recording ten albums in her six years with that label. In 1966 she began a thirteen-year association with Atlantic Records, creating the legacy of hit records that propelled her to international fame and established her as the preeminent female rhythm and blues vocalist. Among the nineteen albums Ms. Franklin recorded for Atlantic were *I Never Loved a Man (The Way I Love You)*, *Lady Soul*, *Aretha Now*; *Young, Gifted and Black*; *Amazing Grace*, *Live at Fillmore West*, and *La Diva*. She had seventeen No. 1 R&B hits, including "I Never Loved a Man," "Respect," "Baby I Love You," "Chain of Fools," and "Sweet Sweet Baby Since You've Been Gone," achieving the status of second-best-selling R&B artist of all time on the *Billboard* charts. Her appeal in recordings and on worldwide tours crossed all demographic lines, and her name became synonymous with the word "soul." Since signing with Arista Records in 1980, Aretha Franklin has recorded nine albums, includ-

ing *Jump To It*, *Get It Right*, *Who's Zoomin' Who*; *One Lord, One Faith, One Baptism*; *Through the Storm*, and *What You See Is What You Sweat*. She earned her thirteenth Grammy with the single "Freeway of Love," received the 1990 Lifetime Achievement Grammy Award, and was the first female performer to be inducted into the Rock & Roll Hall of Fame. In addition, Ms. Franklin has made several television specials, appeared in the movie *The Blues Brothers*, gave a Royal Command Performance for Queen Elizabeth II, and, in the last few years, has thrilled audiences with triumphant shows at Radio City Music Hall, the Trump Castle in Atlantic City, and in various other cities, including Chicago, Washington, D.C., Indianapolis, Cleveland, and Detroit.

Jessye Norman



Jessye Norman regularly appears with the world's most prestigious orchestras and opera companies, and in recital in the major music centers. Her 1992-93 season has included performances in Stravinsky's *Oedipus Rex* under Seiji Ozawa's direction, to inaugurate the Saito Kinen Festival in Japan, and appearances at the Metropolitan Opera, as Sieglinde in *Die Walküre* and Ariadne in a new production of *Ariadne auf Naxos*. Next season will bring guest appearances with the London Symphony, the Boston Symphony in Boston and New York, and the Chicago Symphony. Born in Augusta, Georgia, Ms. Norman studied at Howard University in Washington, D.C., at the Peabody Conservatory in Baltimore, and at the

University of Michigan. She made her professional debut in December 1969, with the Deutsche Oper Berlin, toured extensively in the 1970s, and was soon appearing regularly at such major festivals as Tanglewood, Ravinia, Edinburgh, Flanders, Aix-en-Provence, and Salzburg. Ms. Norman has sung a widely varied repertoire at the world's great opera houses. Her Metropolitan Opera debut in Berlioz's *Les Troyens* opened the Met's centennial season in 1983. In addition to her "Live From the Met" telecasts, Ms. Norman is known to television audiences for her 1987 special "Christmastide" and for the film "Jessye Norman Sings Carmen," a documentary chronicling her recording of Bizet's opera. Millions saw her sing the *Marseillaise* at the Bastille Day festivities celebrating the 200th anniversary of the French Revolution. Ms. Norman has received numerous honorary doctorates and other prestigious awards. She is an Honorary Member of the Royal Academy of Music in London and was named "Commandeur de l'Ordre des Arts et des Lettres" by the French government; she was awarded the Légion d'Honneur by French President Mitterrand in 1989 and was named Honorary Ambassador to the United Nations by U.N. Secretary Xavier Perez de Cuellar in 1990. Most recently she received the "Ace" Award from the National Academy of Cable Programming for "Jessye Norman at Notre Dame," and the Grand Prix at the 1992 International Music Awards at Japan's Symphony Hall. Besides her long-standing association with Philips Classics, she has also recorded for EMI/Angel, CBS Masterworks, Decca, Deutsche Grammophon, and Erato. Ms. Norman made her Boston Symphony debut at Tanglewood in 1972 and has since appeared frequently with the orchestra. She previously appeared with John Williams and the Boston Pops Orchestra in 1984 (including an appearance on "Evening at Pops"), and has made two albums with Mr. Williams for Philips: *With a Song in My Heart* with Mr. Williams and the Boston Pops Orchestra, and a solo album, *Lucky to Be Me*, with Mr. Williams as pianist.

Tanglewood Festival Chorus

John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music

Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. In addition, the chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings, most recently Tchaikovsky's opera *Pique Dame* for BMG/RCA Red Seal. The chorus may also be heard on several John Williams/Boston Pops Orchestra recordings, including two recent releases on Sony Classical, *The Green Album* and *Joy to the World*.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus

John Oliver, Conductor

Sopranos

Annette Anfinrud
Susan Cavalieri
Jane Circle
Christine P. Duquette
Ann M. Dwelley
Cheri Hancock
Holly MacEwen Krafka
Barbara MacDonald
Charlotte C. Russell
Deborah L. Speer

Mezzo-sopranos

Sharon Brown
Sharon Carter
Ethel Crawford
Diane Droste

Donna Hewitt-Didham
Sheryl Monkelién
Sahoko Sato
Julie Steinhilber
Constance L. Turnburke
Cynthia Rodgers Zimmerman

Tenors

Richard A. Bissell
Michael Broyles
Henry R. Costantino
Wayne Curtis
David Henderson
James R. Kauffman
John MacInnis
David Hale Mooney

Larry Mynatt
Nathaniel Stine
Joe Tucker

Basses

Mel Conway
John Della Vecchia
David F. Harrison
Bruce Kozuma
Timothy Lanagan
Steven Ledbetter
David K. Lones
Carl R. Petersheim
Michael J. Prichard
Peter S. Strickland
Terry Ward

Virginia S. Hecker, Manager
Frank Corliss, Rehearsal Pianist

John Williams Gala Celebration

Producer

William N. Cosel

Coordinating Producer

Susan Dangel

Writer

David Thompson

Musical Consultant

Ian Fraser

with assistance from

Lars Clutterham

JoAnn Kane

Chorus Staging

Neil Donohoe

Lighting

Chas Norton

Scenic Design

Victor Paganuzzi

John Williams Portrait (video)

Sara Lukinson, Producer

Dick Bartlett, Editor

Cathleen O'Connell, Researcher

Motion Picture Montage

Dick Bartlett, Editor

Ken Wannberg, Streamers

Sound Effects Enhancement

Reel Sound

Large Screen Video

Eidophor

Pre-Concert Slide Show

Edited by Vincent Straggas

Text by Steven Ledbetter

Research by:

Susanna Bonta

Bridget Carr

Bernadette Horgan

Eleanor McGourty

Floral Design

Pauline Runkle, *Floral Artistry*

The John Williams Portrait (video) has been made possible by the generosity of the following:

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Ruth and John Laird

Megan and Robert O'Block

Charlotte and Irving Rabb

Carolyn and George Rowland

Ruth and Carl Shapiro

Barbara and Malcolm Sherman



Janet Knott (Boston Globe)

John Williams with C-3PO, 1980



Yo-Yo Ma (1985)



The Smothers Brothers (1988)



Ray Charles (1980)



Itzhak Perlman (1981)



Carol Channing (1989)



Dionne Warwick (1988)



Kiri Te Kanawa (1986)



James Galway and Cleo Laine (1985)



Sammy Davis, Jr.
(1987)



Jessye Norman (1984)



Leontyne Price (1981)



Oscar Peterson (1980)



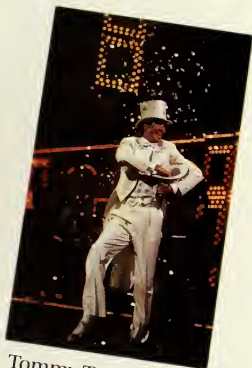
George Benson (1981)



John and Bonnie Raitt
(1992)



Nell Carter (1982)



Tommy Tune (1988)



Bernadette Peters (1982)



Frederica von Stade
(1987)



Victor Borge (1986)



Robert Merrill and
Roberta Peters (1989)



Branford Marsalis and
Kathleen Battle (1989)



Odetta, Shirley Verrett,
and the Harlem Boy
Choir (1991)



Marilyn Horne (1980)



Joan Baez (1985)

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Boston Pops Premieres and Commissions Conducted by John Williams

<i>Date</i>	<i>Title</i>	<i>Composer</i>	
1/22/80 (Carnegie Hall)	The Cowboys Overture	John Williams	world premiere
4/29/80 (Burgess Meredith narrating)	The Reivers (an old man reminisces)	John Williams	world premiere
9/21/80 (City Hall Plaza)	Jubilee 350 Fanfare	John Williams	world premiere
4/28/81	Pops on the March (to Arthur Fiedler)	John Williams	world premiere
6/3/81	Principals	André Previn	Boston premiere
6/12/81	Lalezar, Four Songs for Low Voice and Orchestra	Alan Hovhaness	world premiere
7/10/81 (BSO centennial commission)	Promenade Overture	John Corigliano	world premiere
5/4/82 (commissioned by the Boston Pops Orchestra)	Ragomania: A Classic Festival Overture	William Bolcom	world premiere
5/3/83	The Esplanade Overture	John Williams	Boston premiere
6/27/83 (commissioned by the National Center for Afro-American Artists and made possible by a grant from the Massachusetts Council on the Arts and Humanities; soloist Max Roach)	Primal Rites for Solo Drummer	Noel DaCosta	world premiere
6/12/84 (commissioned by the Los Angeles Olympic Organizing Committee)	Olympic Fanfare and Theme	John Williams	world premiere
4/30/85 ("Boston Pops Centennial Research Commission with introductory remarks by Professor Peter Schickele")	1712 Overture	P.D.Q. Bach	world premiere
5/8/85 (soloist Chester Schmitz)	Concerto for Tuba and Orchestra	John Williams	world premiere
5/10/85 (Boston Pops Centennial Commission funded by the New Works Fund made possible with support from the Massachusetts Council on the Arts and Humanities; Nancy Crutcher; bagpipes)	An Orkney Wedding, with Sunrise	Peter Maxwell Davies	world premiere
6/5/85 (Boston Pops Centennial Commission, funded by the New Works Fund made possible with support from the Massachusetts Council on the Arts and Humanities)	Overture to a Pops Concert	Henry Mancini	world premiere
5/6/86 (commissioned by the Boston Pops Orchestra)	Boston Overture	William Thomas McKinley	world premiere
6/4/86 (commissioned by the Statue of Liberty-Ellis Island Foundation, Inc.)	Liberty Fanfare	John Williams	world premiere
5/5/87 (composed for the Mugar Omni Theater at the Museum of Science)	"Hymn to New England," from New England Time Capsule	John Williams	world premiere

5/5/87	"We're Lookin' Good!" (composed for the Special Olympics in celebration of the 1987 International Summer Games)	John Williams	world premiere
5/9/89	freelight (commissioned by the Boston Pops Orchestra with the support of grants from the Chiles Foundation and the Massachusetts Council on the Arts and Humanities)	Joseph Schwantner	world premiere
5/25/89	"Huntington" Horn Concerto	William Thomas McKinley	world premiere
6/10/89	Vintage Renaissance (commissioned by the Boston Pops Orchestra with the support of grants from the Chiles Foundation and the Massachusetts Council on the Arts and Humanities)	William Kraft	world premiere
7/4/90 (Esplanade)	Celebrate Discovery! (written for the 500th anniversary of the 1492 discovery voyages)	John Williams	world premiere
7/4/90 (Esplanade)	Celebrate America (written for the 500th anniversary of the 1492 discovery voyages; soloist Dan Hill)	Cynthia Mann/ Barry Weil	world premiere



Peter Schaal

At the Statue of Liberty, 1986

Boston Pops Tours Under the Direction of John Williams

United States July 7-August 1, 1985

Boston Pops Esplanade Orchestra
(except Lincoln Memorial and
White House concerts, performed
by Boston Pops Orchestra)

Carolina Coliseum (South Carolina), Central Park (New York), Garden State Arts Center (New Jersey), Lincoln Memorial (Washington, D.C.), the White House, Meadow Brook Festival (Michigan), Blossom Music Center (Ohio), Ravinia Festival (Illinois), Jones Hall (Texas), Arizona State University (Tempe, Arizona), Thomas & Mack Center, Las Vegas (Nevada), Tacoma Dome (Washington), Concord Pavilion (California), Hollywood Bowl (California), San Diego Civic Theater (California)

Japan November 23-December 8, 1987 Boston Pops Esplanade Orchestra

Osaka Festival Hall (Osaka), Nagoya Shimin Kaikan (Nagoya), NHK Hall (Tokyo), Shizuoka Shimin Kaikan (Shizuoka), Kanagawa Kenmin Kaikan (Yokohama), Hitomi Memorial Hall (Tokyo), Suntory Hall (Tokyo)

United States July 23-August 6, 1989 Boston Pops Esplanade Orchestra

Wolf Trap Farm Park (Virginia), Garden State Arts Center (New Jersey), Carolina Coliseum (South Carolina), Jones Hall (Texas), Interlochen Center for the Arts (Michigan), Blossom Music Center (Ohio), Fiddler's Green (Colorado), Dee Events Center (Utah), Chiles Center (Oregon), Concord Pavilion (California), Hollywood Bowl (California)

Japan June 4-19, 1990

Boston Pops Orchestra

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United States July 28-August 9, 1992

Boston Pops Esplanade Orchestra

Wolf Trap Farm Park (Virginia), Interlochen Center for the Arts (Michigan), Ohio Theater (Ohio), Garden State Arts Center (New Jersey), Blossom Music Center (Ohio), Ravinia Festival (Illinois), Target Center (Minnesota), Tacoma Dome (Washington), Concord Pavilion (California), Hollywood Bowl (California)

Japan June 10-21, 1993

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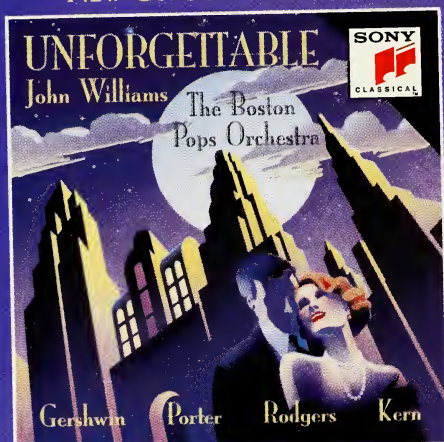
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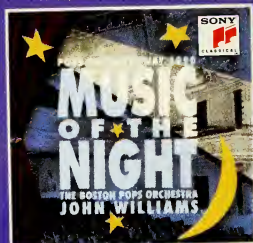


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Abyssinian Baptist Church Choir of New York	John Denver	Katia & Marielle Labèque
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Susan Almasi	Harry Ellis Dickson	Cleo Laine
American Boychoir	George Dvorsky	Russell A. Landgrave, MUCM, USN
Dean Anderson	Valerie Edwards	Landis & Company Theatre of Magic
June Anderson	Gerald Elias	Ronan Lefkowitz
Beatrice Arthur	Empire Brass Quintet	Michel Legrand
Cecylia Arzewski	Simon Estes	Harvey Leonard
Ashmont Boys Choir	Ronald Feldman	Lucia Lin
Edward Asner	Sheila Fiekowsky	Rich Little
Patti Austin	Roberta Flack	Mark Ludwig
Martha Babcock	Dick Flavin	Michael Ludwig
Joan Baez	Paul Fried	Benjamin Luxon
Kathleen Battle	John Kenneth Galbraith	Loretta Lynn
Bells of Boston	James Galway	Yo-Yo Ma
Tony Bennett	Crystal Gayle	Rodney Mack
George Benson	Stan Getz	Richard Mackey
Ara Berberian	Jeffrey Goldberg	Melissa Manchester
Leonard Bernstein [as conductor]	David Golub	The Manhattan Rhythm Kings
Robert Birch, USN	Jason Graae	Manhattan Transfer
Robert Bonfiglio	Nancy Green	Barry Manilow
Victor Borge	Lorne Greene	Branford Marsalis
Emanuel Borok	Joel Grey	Wynton Marsalis
Liona Boyd	Dave Grusin	Johnny Mathis
Boys Choir of Harlem	Eduard Gulabyan	Patricia McCarty
Mary Ann Bozzuti	Jerry Hadley	Vicki McClure
The Canadian Brass	Bruce Hall	David McCullough
Roscoe Lee Browne	Marvin Hamlisch	Joseph McGauley
Art Buchwald	Thomas Hampson	Howard McGillin
Leone Buyse	Wendi Allen Hatton	Maureen McGovern
John Candy	Ronald Haroutunian	Reba McIntire
Nell Carter	Barbara Hendricks	Burgess Meredith
Johnny Cash	Dan Hill	Robert Merrill
Sarah Chang	Gregory Hines	Anne Akiko Meyers
Carol Channing	Darryl Hobson-Byrd	Patricia Michaelian
Peter Chapman	Marilyn Horne	Jonathan Miller
Ray Charles	Whitney Houston	The Mills Brothers
The Chieftains	J. William Hudgins	Mitchell-Ruff Duo
James David Christie	Bo Youp Hwang	Ikuko Mizuno
Marylou Speaker Churchill	James Ingram	Joel Moerschel
Maria Cole	Ray Jackendoff	Timothy Morrison
Natalie Cole	Marc Jeanneret	Byron Motley
Perry Como	Dylana Jenson	Anne Murray
Barbara Cook	Leila Josefowicz	Dave Murray
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John Williams/Boston Pops Orchestra Discography

<i>Title</i>	<i>Label/number</i>	<i>Release Year</i>	<i>Soloists</i>
Pops in Space	Philips 9500 921	1980	
Pops on the March	Philips 6302 082	1980	
We Wish You a Merry Christmas	Philips 6302 125	1981	Tanglewood Festival Chorus, John Oliver, conductor
Aisle Seat	Philips 6514 328	1982	
Digital Overtures (Pops Around the World)	Philips 6514 186	1982	
Out of This World	Philips 411 185 1	1983	Chester Schmitz
On Stage	Philips 412 132 1	1984	
Peter and the Wolf	Philips 412 556 1	1984	Dudley Moore
Pops on Broadway	Philips 6302 124	1985	Emanuel Borok
With a Song in My Heart	Philips 412 625 1	1985	Jessye Norman
Swing, Swing, Swing	Philips 412 626 1	1985	
America, The Dream Goes On	Philips 412 627 1	1985	James Ingram, Tangle- wood Festival Chorus
Bernstein by Boston	Philips 416 360 1	1986	
Pops in Love	Philips 416 361 1	1986	Max Hobart, Martha Babcock
The Planets	Philips 420 177 2	1987	Tanglewood Festival Chorus
By Request	Philips 420 178 1	1987	
Pops Britannia	Philips 420 946 2	1988	Max Hobart, Nancy Tunncliffe, Leone Buyse, Bay State Pipes and Drums
Digital Jukebox	Philips 422 064 2	1988	
Salute to Hollywood	Philips 422 385 2	1989	
Pops à la Russe	Philips 426 247-2	1990	
Pops by George	Philips 426 404-2	1990	Misha Dichter
Music of the Night	CBS/Sony CSCR 8179	1990	
I Love a Parade	Sony SK 46747	1991	
The Spielberg/Williams Collaboration	Sony SK 45997	1991	Toots Thielemans, American Boychoir, Tanglewood Festival Chorus
The Green Album	Sony SK 48224	1992	Tanglewood Festival Chorus
Joy to the World	Sony SK 48232	1992	Robin Williams, Tangle- wood Festival Chorus
Unforgettable	Sony SK 53380	1993	Bob Winter

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 12 through July 11, are on sale now. The box office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the box office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. There is a \$2.25 handling fee for each ticket ordered by phone. Send mail orders to the Symphony Hall Box Office with payment and a self-addressed, stamped envelope. Ticket prices are \$33.50, \$29, \$24, \$22, \$14, and \$10.50. Good seats are still available.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue. **FIRST AID FACILITIES** for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOM are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the switchboard near the Massachusetts Avenue entrance.

Tax-deduction information for Opening Night at Pops tickets

\$285 benefactor seat	\$183 tax-deductible contribution
\$225 patron seat	\$128 tax-deductible contribution
\$100 first-balcony seat	\$37 tax-deductible contribution
\$75 first-balcony seat	\$14 tax-deductible contribution
\$60 second-balcony seat	\$7 tax-deductible contribution





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**John Williams:
The Boston Years**



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an exhibit documenting John Williams's tenure as Conductor of the Boston Pops. Mounted by the BSO Archives, the exhibit draws on material from the Archives and the BSO Press Office. Shown here is Mr. Williams making his debut as Conductor of the Boston Pops Orchestra on January 22, 1980, at Carnegie Hall.

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**BALDWIN
OF
BOSTON**

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**Boston Symphony Orchestra
Boston Pops Orchestra
Seiji Ozawa & John Williams**

John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the 1993 season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

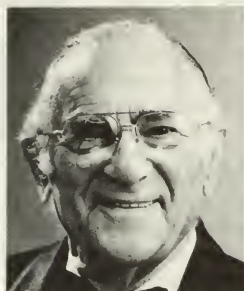
John Williams has composed the music and served as music director for more than seventy films, including *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He recently completed the music for Steven Spielberg's film *Jurassic Park* and is working on the score to another new Spielberg film, *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, *Swing*, *Swing*, *Bernstein by Boston*, *Pops in Love*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe* (an album of favorite Russian music), and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, and a new Christmas album entitled *Joy to the World*. Their newest album for Sony, entitled *Unforgettable*, has just been released.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990, and will return there with that ensemble this June. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from many American colleges and universities.

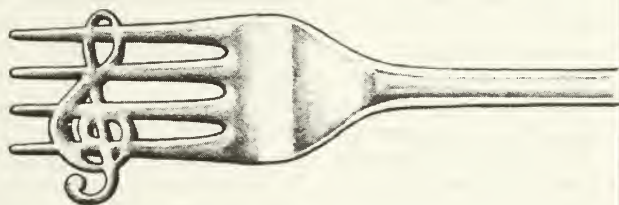
Harry Ellis Dickson



Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at

the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a



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Contribute \$6000 and also receive the opportunity to conduct "The Stars and Stripes Forever" at a spring Boston Pops concert (limited availability).

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For further information, contact Susan E. Kinney, Assistant Director of Development, at (617) 638-9251.

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conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

Ronald Feldman



Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

A Brief History of the Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the



conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops broadcasts have been heard nationally each week. Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings for Sony Classical and Philips Records.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990 and will return there with that ensemble this June. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.



THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS
Conductor

HARRY ELLIS DICKSON,
*Associate Conductor
Laureate*

RONALD FELDMAN,
Assistant Conductor

First Violins

Tamara Smirnova-Sajfar
Leo L. Beranek Chair
Victor Romanul
Edward and Bertha C. Rose Chair
Laura Park
Bo Youp Hwang
Lucia Lin
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

†Joseph Conte
†Gerald Itzkoff
†Daniel Banner

Violas

Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
†Emily Bruell
†David Rubinstein

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Fenwick Smith
†Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin
William R. Hudgins

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti
Roland Small

Contrabassoon

Gregg Henegar

Horns

Jay Wadenpfuhl
Daniel Katzen
Jonathan Menkis
Richard Mackey
†Kevin Owen

Trumpets

Timothy Morrison
Thomas Rolfs
Peter Chapman
†Bruce Hall

Trombones

Norman Bolter
†Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Timothy Genis

Percussion

Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp

Ann Hobson Pilot

Piano

Bob Winter

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Fred Buda—drums
Bob Winter—piano

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Thursday evening, May 13, 1993, at 8:00
RONALD FELDMAN conducting

Overture to <i>Benvenuto Cellini</i>	Berlioz
Pavane for a Dead Princess	Ravel
Dialogue of the Wind and the Sea, from <i>La Mer</i>	Debussy

INTERMISSION

Concerto No. 1 in G minor for violin and orchestra	Bruch
Prelude: Allegro moderato	
Adagio	
Finale: Allegro energico	
DAVID KIM	

INTERMISSION

<i>The Cowboys Overture</i>	Williams
Corral Nocturne and Hoe Down, from <i>Rodeo</i>	Copland
All Aboard! (A Sentimental Journey)	arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—Casey Jones— Tuxedo Junction—Alabama Bound—Night Train— Take the 'A' Train—On the Atchison, Topeka, and the Santa Fe— Wabash Cannon Ball—Orange Blossom Special	

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: New England Center for Autism; Groups Inc.; Quequechan Club; Thomas Cook Travel; Dartmouth High School Music Night; Boston Bates Club; Society for Imaging Science & Technology; Sodality of Our Lady, St. Agnes Parish; Dedham Rotary Club; Shields Health Care Group; Christian Heritage Academy; Algonquin Club of Boston; Braintree Rotary Club; U.N.H. at Manchester and Y.W.C.A.; Immaculate Conception Young at Heart; Harvard Club of Boston; St. Mary's Star of the Sea Parish; First Lutheran Church, Malden; Minuteman Regional High School; Marianns of St. Anne's Church; Holy Family Women's Club.

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Health Center
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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, May 14, 1993, at 8:00

MARVIN HAMLISCH conducting

March of the Toreadors, from *Carmen* Bizet

Love Theme from *On the Waterfront* Bernstein

An American in Paris Gershwin

INTERMISSION

Symphonic Showstoppers art. Hamlisch

Der Hölle Rache, from *The Magic Flute* Mozart

SALLY WOLF, soprano

Text and translation appear on page 25.

Music of the Night, from *The Phantom of the Opera* Lloyd Webber/Hart

STEPHEN LEHEW

Pineapple Rag Joplin

INTERMISSION

Everything's Coming Up Roses, from *Gypsy* Styne-Ramin

The Grass Is Always Greener, from *Woman of the Year* Kander/Ebb

RAQUEL WELCH and MARILYN COOPER

Songs I Wish I'd Written Gershwin, Bernstein, Sondheim

MARVIN HAMLISCH

One Song Hamlisch

J. MARK McVEY

Members of the Tanglewood Festival Chorus, John Oliver, conductor

Children's Chorus from the Haggerty School, Cambridge,

Carrie Woodson, director

Mr. Hamlisch's conductor and drummer: Michael Keller

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Friends of the Deaconess Hospital; A.C.E.C./New England; Monitor Company, Inc.; Marion Laboratories; Keene High School Band; North Kingstown High School Band; Shrewsbury Schools Music Association; Londonderry Rotary Club; Belleville High School; Brae Burn Country Club; Boston College High School 40th Reunion; Exeter Parks & Recreation Department; St. Mary's Episcopal Church, Portsmouth, R.I.; University of Utah-Young Alumni Group; St. Edward the Confessor Parish; Adult Fellowship, First Parish Congregational Church; Weymouth Rotary Club; St. Bartholomew's Guild; Princeton Association of New England; Concord Trailways; Church of the Nativity.

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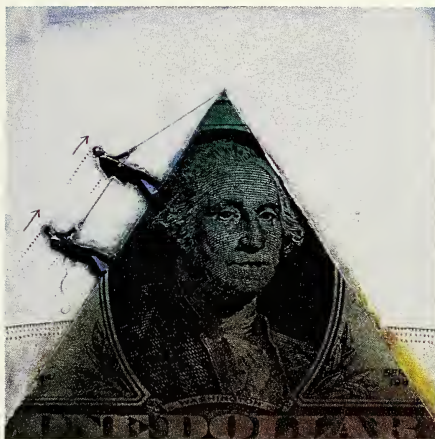
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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Saturday afternoon, May 15, 1993, at 1:00
RONALD FELDMAN conducting

SPECIAL FAMILY MATINEE

Rákóczy March, from <i>The Damnation of Faust</i>	Berlioz
Overture to <i>William Tell</i>	Rossini
1812 Overture	Tchaikovsky

INTERMISSION

Peter and the Wolf	Prokofiev
GREG LEE, narrator	

INTERMISSION

<i>Washington Post</i> March	Sousa
------------------------------	-------

The Humor of Leroy Anderson

Sandpaper Ballet	
The Typewriter	
The Waltzing Cat	
Selections from <i>Aladdin</i>	Menken-Ramin
Arabian Nights—One Jump Ahead— Prince Ali—Whole New World	

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Dan Hornyak; Yankee Trails Holiday Tours; Colpitts World Travel; Mehan Tours; Norwood Girl Scout Leaders; Seacoast Military Retired Association; Arts in the Parks; Green Mountain Tours; The Carroll High School; Hopedale Council on Aging; Geodon Tours.

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Saturday evening, May 15, 1993, at 8:00

BOSTON UNIVERSITY NIGHT AT POPS

Entrance of the Guests, from <i>Tannhäuser</i>	Wagner
Overture to <i>The Beautiful Galathea</i>	Suppé
Jesu, Joy of Man's Desiring	Bach
Little Fugue in G minor	Bach-Cailliet

INTERMISSION

Polonaise and Waltz from <i>Eugene Onegin</i>	Tchaikovsky
Concerto for trumpet in E-flat	Haydn
Allegro	
Andante	
Finale: Allegro	
GARY PETERSON	

INTERMISSION

Love Is Sweeping the Country, from <i>Of Thee I Sing</i>	Gershwin-Ramin
Selections from <i>Beauty and the Beast</i>	Menken-Ramin
Prologue—Belle—Gaston—Something There— Be Our Guest—Beauty and the Beast	
Beautiful Maria of my Soul, from <i>The Mambo Kings</i>	Menken-Morley
Holiday for Trombones	Rose
When the Saints Go Marchin' In	arr. May

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Sandra Kott
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Gerald Itzkoff
Colin Davis
Susan Shipley
Brynn Albanese
Stacey Alden

Second Violins

William Waterhouse
Paul MacDowell
Clayton Hoener
Pattison Story
Julie Leven
Robin Cook
Qun Li
Kay Knudsen
Priscilla Hallberg
Abraham Mishkind
Qing Hou

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Kenneth Stalberg
Jean Haig
Anne Black
Barbara Kroll
Susan Culpo
Emily Bruell
Donna Jerome
Barbara Wright

Cellos

Emmanuel Feldman
David Finch
George Seaman
Ronald Lowry
Theresa Borsodi
Andrew Mark
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Toni Rapier

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Robert Caplin
Barry Boettger
Thomas Coleman
Henry Peyrebrune
Prentice Pilot
Gregory Koeller
Tracey Rowell

Flutes

Catherine Payne
Elinor Preble

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

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Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Kevin Owen
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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, May 16, 1993, at 7:30

Entrance of the Guests, from <i>Tannhäuser</i>	Wagner
Overture to <i>The Beautiful Galathea</i>	Suppé
Jesu, Joy of Man's Desiring	Bach
Little Fugue in G minor	Bach-Cailliet

INTERMISSION

Concerto in E minor for violin and orchestra, Op. 64	Mendelssohn
Allegro molto appassionato	
Andante	
Allegretto non troppo	
JOHN M. WILLIAMS	

INTERMISSION

Selections from <i>Aladdin</i>	Menken-Ramin
Arabian Nights—One Jump Ahead—	
Prince Ali—Whole New World	

Laura	Raksin
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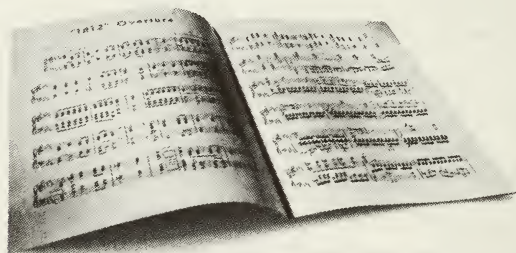
Back Bay Shuffle	McCrae/Shaw-May
Frenesi	Dominguez-May
Front Page Rag	May

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangement of "Beautiful Maria of My Soul" from *The Mambo Kings*. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

VIOLIN CONCERTO NO. 1 in G MINOR, OPUS 26

Max Bruch (1838-1920)

Max Bruch was a child prodigy who was, during his lifetime, one of the most popular and frequently performed of German composers. No choral festival in Europe or America was complete without one of his cantatas, *Frithjof*, *Odysseus*, *Achilleus*, and *The Song of the Bell* (after Schiller). He also wrote three operas, three symphonies, and countless other works. But times and tastes change, and today Bruch is remembered almost entirely by a few concertos—and especially by this first violin concerto, composed between 1864 and 1867. The first movement is a prelude, filled with an atmospheric sense of preparation. The slow movement, directly linked to the first, is wonderfully lyric. The finale is an energetic rondo alternating a lively and rhythmic idea with a soaring, singing theme that lingers in the ear. Its melodious character and skillful writing for the solo instrument have long kept the Bruch First Concerto among the most popular ever written for the violin.

RODEO

Aaron Copland (1900-90)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor, and his "Hoedown" suggests the sounds of country fiddling and a rip-roaring good time.

LOVE THEME from ON THE WATERFRONT

Leonard Bernstein (1918-90)

The multi-talented Leonard Bernstein ventured only once into composition for a film—Elia Kazan's *On the Waterfront*, a story of violence and heroism, of racketeers and longshoremen. Marlon Brando played Terry, a longshoreman who, though at first a tool of the racketeers, develops the courage to withstand them, largely through the love and support of his girl Edie, played by Eva Marie Saint. The love music begins with a fresh, lyrical melody in solo flute, accompanied by harp and clarinets, and gradually builds to a climax of great intensity.

AN AMERICAN IN PARIS

George Gershwin (1898-1937)

George Gershwin, already making his mark as a leading Broadway composer, agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music. The result was *Rhapsody in Blue*, and its premiere caused a sensation, elevating the

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25-year-old composer to remarkable prominence among American musicians. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, so he accepted Walter Damrosch's commission of a symphonic work and composed *An American in Paris* after visiting that city in 1928. The tone poem is replete with musical suggestions of the lively French capital in all its gallic charm, including hints of such typical tourist activities as dodging the taxicabs, whose horns can be heard in the score.

DER HÖLLE RACHE (QUEEN OF THE NIGHT'S ARIA) from THE MAGIC FLUTE

Wolfgang Amade Mozart (1756-91)

Mozart's final opera, *The Magic Flute*, was produced only a few months before its composer's tragically premature death, but Mozart lived long enough to know that his fairy-tale story of the forces of good and evil, told through elevated personages and low-comedy clowns, had been a great success. The Queen of the Night represents the forces of evil (if George Lucas were making a film of *The Magic Flute*, she would embody "the dark side") against the noble Sarastro. Sarastro has abducted the Queen's daughter Pamina in an attempt to remove her from her mother's influence and to reserve her for a marriage to the prince Tamino after he has undergone an ordeal of purification by fire and water. But the evil queen appears to Pamina at night, presents her with a dagger, and orders her to kill Sarastro. Mozart's music here—among the most famous coloratura soprano arias ever written—employs spectacularly difficult vocal runs as a way of suggesting the queen's overwrought emotions and mindless rage.

Der Hölle Rache kocht in meinem Herzen,
Tod und Verzweiflung flammet um mich
her!

Fühlt nicht durch dich Sarastro

Todesschmerzen,

So bist du meine Tochter nimmermehr!

Verstossen sei auf ewig,

Verlassen sei auf ewig,

Zertrümmert sei'n auf ewig

Alle Bande der Natur;

Wenn nicht durch dich Sarastro wird
erblassen!

Hört, Rachegötter, hört der Mutter Schwur!

Hell's wrath burns in my heart;
death and despair inflame me!

Unless Sarastro feels the pangs of
death at your hand,

you are no longer my daughter!

Cast out forever,

forsaken forever,

shattered forever

be every bond of nature,

if Sarastro does not die at your hand!

Hear me, gods of vengeance! Hear this
mother's oath!

RÁKÓCZY MARCH

Hector Berlioz (1803-69)

In 1845 and 1846 Berlioz undertook a conducting tour in central and eastern Europe. Just before going to Budapest, he received from a Viennese musical amateur a volume of old Hungarian songs and the hint that a work using one of these tunes would be a certain way of achieving popularity in the Hungarian capital. Berlioz chose a melody associated with a military hero, Rákóczy, and composed this march in a single night, laying it out in a gradual, slow crescendo to a powerful climax. The first performance was a sensation, and Berlioz promptly inserted the surefire crowd-pleaser into *The Damnation of Faust*, which he was then composing.

OVERTURE TO WILLIAM TELL

Gioachino Rossini (1792-1868)

Rossini composed his first opera at the age of eighteen; within three years he was Italy's leading opera composer; founder of a style that lasted until Verdi's maturity. His last opera was *William Tell*, composed for Paris in 1829. After that he retired from the opera-

tic world, though he was only thirty-seven years old and had more than half his life left to live. His only compositions during that long period were two large sacred compositions and a number of small, often comic, chamber and vocal works. But in the meantime *William Tell* had established the style of the French grand opera just as *Tancredi* had created the conventions of Italian serious opera. The overture to *William Tell*, no doubt Rossini's best-known work, is more famous for some of its sections than for the whole: the pastoral music following the "storm" has been used countless times in animated cartoons, and the final galop, of course, calls to mind a certain masked man. But the overture as a whole is one of Rossini's most unusual, from its rich, quiet opening for four solo cellos to its lively and rhythmic conclusion; as was almost always the case in Rossini's work, none of the music in the overture appears in the opera itself, but it does nonetheless suggest the natural beauty of Switzerland both in sunshine and storm, and the heroic determination of William Tell and his fellow patriots.

PETER AND THE WOLF

Sergei Prokofiev (1893-1953)

Prokofiev's affection for young people showed in a number of his compositions of the middle 1930s, particularly his musical fairy tale *Peter and the Wolf*, Opus 67. Prokofiev makes this charming story educational as well as enjoyable by conceiving it as a kind of

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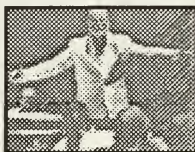
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children's guide to the orchestra. Through hearings of *Peter and the Wolf*, the listener comes to identify the various woodwinds (flute—the bird, oboe—the duck, clarinet—the cat, and bassoon—the grandfather), the horns (the wolf), kettledrums (the hunters), and the strings (Peter). Each has its own characteristic tune and sonority; these are skillfully interwoven as the story of the brave but rather foolhardy boy undertakes the lone capture of the wolf. *Peter and the Wolf* was premiered in the United States in 1938 by the Boston Symphony Orchestra under the direction of the composer. It was given a second BSO performance the following year under Prokofiev's friend and former publisher, Serge Koussevitzky. The conductor wrote to Walt Disney, suggesting that Prokofiev's work might very well be suited to the kind of animation that the Disney studio had already provided for *Snow White*, for which the conductor expressed great admiration. The result was an animated cartoon with Prokofiev's music and narration by Sterling Holloway that spread the composer's musical tale all over the world, making it far and away the most famous of his compositions.

ALADDIN

BEAUTY AND THE BEAST

Alan Menken (b.1949)

Back in the 1930s, the Walt Disney studio turned out *Snow White*, a full-fledged book musical with songs that supported and developed the story, at a time when hardly any Broadway show was so thoroughly integrated. Today the book musical on Broadway is less important than it has been at any time in the last half-century, but Disney has turned out three successive animated musicals that sustain the tradition at the highest level. Following upon *The Little Mermaid* and the even more successful *Beauty and the Beast*, composer Alan Menken and lyricist Howard Ashman produced a score for a richly adventurous and witty *Aladdin*, with an extraordinary performance by Robin Williams as an off-the-wall genie. As with their two previous scores, *Aladdin*'s songs move the story along with melody and rhyme, harmony and wit. Sadly, they represent the last work of Howard Ashman, who died while the film was in production; Tim Rice came in to complete the lyrics for the film.

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THE TYPEWRITER

Leroy Anderson (1908-75)

A graduate of Harvard, where he studied composition with Walter Piston and Georges Enesco, Leroy Anderson was, for all intents and purposes, discovered by Arthur Fiedler, who performed his *Jazz Pizzicato* in 1938 and subsequently commissioned and performed many original compositions conceived for Boston Pops concerts. The result was a unique series of light orchestral works, brilliantly conceived and scored, which have long since established themselves as American classics, including *The Typewriter*, *The Syncopated Clock*, and *Fiddle-Faddle*.

ENTRANCE OF THE GUESTS from TANNHÄUSER

Richard Wagner (1813-83)

In his earlier operas, Wagner was still seeking his way through the various standard dramatic forms available to him, discovering what was useful to him in finding his own voice as a composer and what he could discard. In *Tannhäuser*, only the second of the works still generally performed, Wagner still used such gestures of the grand opera as massed choruses, large numbers of people on stage, and huge processions, and he

planned his plots so as to make such elements possible. In the second act, the drama is put "on hold" for a moment to allow an audience of guests to enter in a stately march before witnessing the contest of song that forms the main matter of the act. There is nothing dramatic going on here, but it did provide us with one of Wagner's most ceremonious march compositions.

LITTLE FUGUE IN G MINOR

Johann Sebastian Bach (1685-1750), arr. Lucien Cailliet (1891-1984)

Bach's music has always displayed such wonderful architectural strength that musicians have enjoyed arranging it for every possible combination of instruments from full symphonic orchestral treatment to the jazzed-up vocalisms of the Swingle Singers. The little G-minor fugue (BWV 542), probably composed about 1720, has long been among the most popular of Bach's fugues. The arrangement is by Lucien Cailliet, a brilliant orchestral arranger born in France but active in the United States, where he composed many scores for Hollywood films as well as variations on "Pop! Goes the Weasel."

POLONAISE and WALTZ from *EUGENE ONEGIN*

Pyotr Ilyich Tchaikovsky (1840-93)

Tchaikovsky aimed all his life at a major success in the theater, composing numerous operas and ballets, though few of these had more than a passing success (and most were outright failures) in his lifetime. After his death, though, his ballets became established at the heart of the repertory, and at least two of his operas, *Eugene Onegin* and *The Queen of Spades*, have also entered the world's operatic repertory. Both works are based on poems of Pushkin, *Onegin* on the great verse novel that is one of the supreme achievements of Russian literature. Tchaikovsky fell wholly in love with Pushkin's poetry and composed his opera in 1877. He was particularly delighted to find a subject involving real people in an everyday world, rather than "commonplace pharaohs, Ethiopian princesses, poisoned chalices and all the stories about puppet creatures." Indeed, the

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story, set in Russia in the 1820s, involves the sort of people Tchaikovsky himself might meet every day, involved though they are in painful and even tragic misunderstandings. The glorious Waltz is heard early in the second act, where it provides music for the dancing at the birthday party of the heroine, Tatiana, all joyous and invigorating now, though the principals will soon become embroiled in an argument that leads to fatal consequences. The Polonaise comes from the glittering St. Petersburg party at Prince Gremin's in the third and final act of the opera.

TRUMPET CONCERTO IN E-FLAT

Franz Joseph Haydn (1732-1809)

After the two wonderfully successful trips to London in the early 1790s, during which he composed his last twelve symphonies, Haydn returned to Vienna for the rest of his life and almost completely gave up the composition of instrumental music, turning his attention instead to oratorios and Masses. Among the happy exceptions, though, is his only concerto for trumpet, arguably the finest concerto he ever wrote. He composed the work in 1796. The trumpet of that time was limited in the number of chromatic notes it could play, but Haydn used the instrument in such an imaginative way that we completely forget the technical difficulties he had to contend with and think only of the musical result.

CONCERTO FOR VIOLIN AND ORCHESTRA in E MINOR, Opus 64

Felix Mendelssohn (1809-47)

During the summer of 1838, Mendelssohn wrote to his friend, the violinist Ferdinand David, to say, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace." In the end it took Mendelssohn six years to make good his promise, but the result is one of the most attractive and original concertos ever written. To listeners familiar with even a few of the thousands of concertos written before Mendelssohn, this work begins with a surprise at the outset: instead of waiting for the orchestra to present an elaborate introductory passage, the soloist begins almost at once, asserting a determined independence. Another new feature is the location of the soloist's cadenza. Most earlier concertos came to a grinding halt, just when the movement was almost over, for an extended solo passage that did nothing but astonish the audience with the player's virtuosity. (Often these were composed by the performer and had little to do with the rest of the piece.) Mendelssohn not only wrote his own cadenza, he moved it into the heart of the first movement, where it functions as the end of his development section and brings back the orchestra for the recapitulation. Quite beyond all these technical matters, about which most listeners do not concern themselves, there is Mendelssohn's wonderfully graceful line, his elegant touches of harmonization, his deft orchestration. The three movements are linked, so that the vigorous opening Allegro leads (by way of a single held note in the bassoon) to the lyrical second movement. As it dies away, the soloist and orchestral strings play a brief transition leading to the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

—Steven Ledbetter

David Kim



Violinist David Kim, making his Boston Pops debut, performs regularly throughout North and South America, Europe, and the Far East. He can be heard on the Teldec, Musical Heritage Society, and SKC labels, performing works by Strauss, Respighi, Sarasate, and Kreisler. The 1993-94 season brings appearances with numerous orchestras in the United States, the Dominican Republic, Costa Rica, and Ecuador, a tour of Korea with the Korean Broadcast Symphony Orchestra, recitals across the United States, Mexico, and France, and master classes at Yale and Brown universities. Mr. Kim has performed as concerto soloist with the Pittsburgh Symphony, Dallas Symphony, Buffalo Philharmonic, Seoul Philharmonic, Polish National Radio

Orchestra, Hamburg Mozart Chamber Orchestra, and the symphony orchestras of Indianapolis, Columbus, and Syracuse, among others. As a recitalist, Mr. Kim has appeared in New York, Boston, Chicago, Los Angeles, Washington, D.C., Paris, Seoul, and many other cities. A frequent guest at international music festivals, Mr. Kim has performed in the 92nd Street Y's "Schubertiade," and at the Wolf Trap Center for the Performing Arts, Aspen Music Festival, Davis International Music Festival in Switzerland, San Miguel de Allende Festival in Mexico, and Kuhmo Chamber Music Festival in Finland. As a member of the Dias Trio, Mr. Kim regularly performs in series such as the Phillips Collection and Corcoran Gallery chamber music series in Washington, D.C. Mr. Kim was featured in the PBS documentary about the 1986 International Tchaikovsky Competition from Moscow, where he was the only American violinist to win a top prize. He was also the fifth place laureate at the 1990 International Violin Competition of Indianapolis. As winner of the Affiliate Artists International Auditions, Mr. Kim is currently appearing under its auspices in recitals throughout the United States. At age twelve, David Kim appeared with Itzhak Perlman as the subject of "Prodigy," a WNEW-TV (New



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York) production. He has since been featured nationally in specials on CBS, NBC, and PBS, as well as on "Performance Today" broadcasts on National Public Radio, "The Listening Room" on New York's WQXR, and "Morning pro Musica" on WGBH in Boston. A member of the artist-faculty of the Boston Conservatory, Mr. Kim is a graduate of The Juilliard School, where he earned bachelor's and master's degrees. He is the founder and artistic director of the Summer Chamber Music Festival at the University of Rhode Island, which will celebrate its fifth anniversary this summer.

Marvin Hamlisch



Making a return Boston Pops appearance, Marvin Hamlisch is a graduate of the Juilliard School of Music and received a bachelor's degree from Queens College. He is the composer of more than forty scores for motion pictures, including the Oscar-winning score and song for *The Way We Were* and his adaptation of Scott Joplin's music for *The Sting*, for which he received his third Academy Award. His other film scores include *Ordinary People*, *Sophie's Choice*, *Ice Castles*, and *Three Men and a Baby*. For the theater, Mr. Hamlisch has written the music for *A Chorus Line*, *They're Playing Our Song*, and the new musical *The Goodbye Girl*. More recently Mr. Hamlisch has written "One Song," a "global anthem" with lyrics by Alan

and Marilyn Bergman. His *Anatomy of Peace*, a symphonic work commissioned by the Dallas Symphony Orchestra, was given its first performance in November 1991 and will receive its European premiere in October of this year with the London Symphony Orchestra. Marvin Hamlisch's most recent appearance with the Boston Pops Orchestra was for last June's "Presidents at Pops" concert.

Sally Wolf



American soprano Sally Wolf made her debut at Covent Garden in 1986, scoring a major success in the role of the Queen of the Night in *The Magic Flute*. The following year, at the request of the late stage director Jean-Pierre Ponnelle, Ms. Wolf performed the same role in his production of the opera at La Fenice in Venice. She made her Metropolitan Opera debut this season as the Queen of the Night and has presented the role in more than 100 performances worldwide. In addition to her Metropolitan Opera debut, the 1992-93 season has included repeat performances as Violetta in Strasbourg, debuts with the Deutsche Staatsoper Berlin and the Trieste (Italy) Opera as the Queen of the Night, and Konstanze in

The Abduction from the Seraglio with Austin Lyric Opera. Following this debut performance with the Boston Pops Orchestra, she will make her Salzburg Festival debut as the Queen of the Night. In future seasons Ms. Wolf sings Konstanze at the Deutsche Staatsoper Berlin and with Santa Fe Opera, makes her debut at the Grand Théâtre de Genève as the Queen of the Night, sings Gretel in *Hansel and Gretel* with Seattle Opera, and appears in the title role of *Lucia di Lammermoor* with Opera Colorado in Denver. A native of Ravenna, Ohio, Sally Wolf received her training at Kent State University, the Curtis Institute of Music, and Indiana University, studying with soprano Dr. Margaret Harshaw. She made her professional debut as the Countess in *The Marriage of Figaro* with the Canadian Opera Company in Toronto in 1979. A versatile performer, Ms. Wolf also has extensive experience in the Gilbert & Sullivan repertory, having performed most of the leading soprano roles. She was the recipient of a 1981 National Opera Institute Grant, placed first in the 1980 San Francisco Opera Auditions, and was a 1986 winner in the International Pavarotti Competition associated with the Opera Company of Philadelphia.

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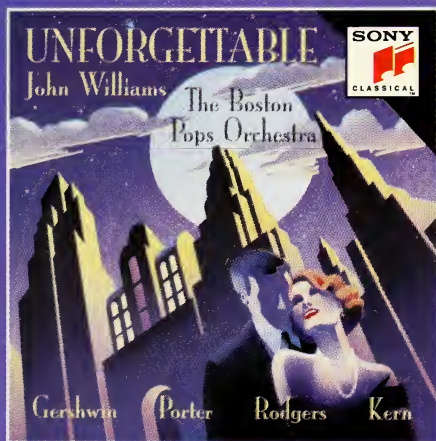
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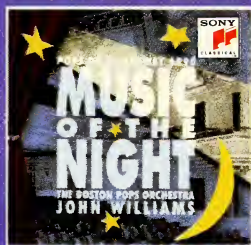
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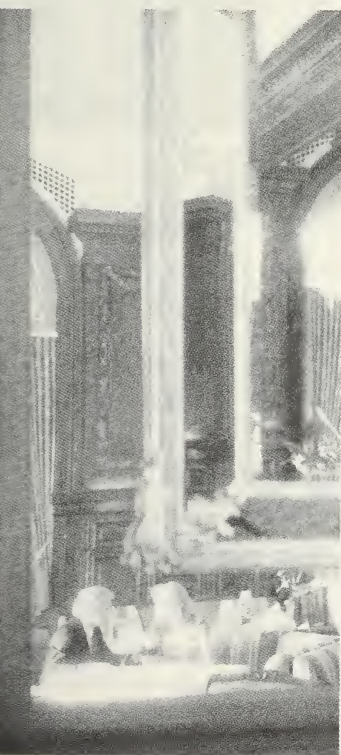
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Stephen Lehew



Stephen Lehew made his Broadway debut in the musical review *Rodgers and Hart*, having been chosen for the role by Richard Rodgers. Prior to that, he was featured as Henrik Egerman in the first national company of Stephen Sondheim's *A Little Night Music*. In 1980 Mr. Lehew received critical and public acclaim for his performance as Charlie Dalrymple in the Broadway revival of *Brigadoon*. A native Texan, Stephen Lehew began his career with Dallas Summer Musicals. His musical theater credits include title roles in *The Student Prince*, *Candide*, and *Jesus Christ Superstar*. Other leading roles include Tony in *West Side Story*, Ravenal in *Showboat*, Jeff Calhoun in *Bloomer Girl*, Cliff in *Cabaret*, and the Caliph

in *Kismet*, as well as starring roles in many operettas. He has appeared in featured roles in *1776*, *Sweeney Todd*, *My Fair Lady*, and *Carousel*. Off-Broadway Mr. Lehew has performed for Manhattan Theatre Club, Playwright's Horizons, and the National Institute of Musical Theatre, as well as in the musical adaptation of Kurt Vonnegut's *God Bless You Mr. Rosewater* and in the musical review *Sweet Will*. In 1984 he starred as Prince Charming in the world premiere performance of *The Sleeping Beauty* at the St. Louis Muny Opera. That same year he made his debut with Florida Opera West in the title role of *The Student Prince*. He has also performed with Opera Pacific and Michigan Opera Theatre and in concert appearances at Carnegie Hall with the New York Pops, at Avery Fisher Hall for a solo *In Concert*, and with the Utah and Indianapolis symphony orchestras as principal guest artist. For the past two and one-half years, Stephen Lehew has performed as a guest vocalist with Marvin Hamlisch and more than twenty-five American symphony orchestras, including those of San Francisco, Pittsburgh, and Dallas.



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Raquel Welch



Making her Boston Pops debut, Raquel Welch has had a career that spans film, television, Broadway, health and fitness videos, musical recordings, and her own best-selling book. Known for her glamorous image, she has starred in more than thirty-five films, winning a Golden Globe for Best Actress in *The Three Musketeers*. Her Broadway stage debut, in the hit musical *Woman of the Year*, broke box-office records. In her most recent project, Ms. Welch stars as Paula Eastman in *Judith Krantz's Torch Stong*, scheduled to air this month on ABC-TV. She also recently starred in the USA Network world premiere suspense-thriller *Tainted Blood*. Raquel Welch first came to the public's attention in the 1966 film *Fantastic Voyage*; she went on to star in such films as *The Three Musketeers*, *Kansas City Bomber*, *100 Rifles*, *Hannie Caulder*, *Mother, Jugs and Speed*, *Myra Breckenridge*, *The Last of Sheila*, and *Bedazzled*. In 1983 she made her first television movie, *The Legend of Walks Far Woman*, an American Indian tragedy for which Ms. Welch received the *Nosotros* Golden Eagle Award. She was nominated for a Golden Globe Award for her portrayal of a woman battling Lou Gehrig's disease in the NBC movie *Right to Die*. Ms. Welch has long practiced Hatha yoga and used it as the inspiration for her book, *The Raquel Welch Total Beauty and Fitness Program*. She released her first video of the same title in 1984, followed by her platinum-selling *A Week With Raquel*. The release of the dance single and music video entitled "This Girl's Back in Town" added another dimension to Ms. Welch's career. In addition, she has performed in concert to sold-out audiences in Las Vegas, Atlantic City, Rio de Janeiro, London, and Paris. A spokesperson for a number of socio-political issues, she is a member of the National Council of the American Foundation for AIDS Research.

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Marilyn Cooper



Making her debut with the Boston Pops Orchestra, Marilyn Cooper won the Tony and Drama Desk awards for the role of Jan in *Woman of the Year* starring Lauren Bacall. Ms. Cooper has originated roles in the Broadway companies of *West Side Story*, *Gypsy*, *Two By Two*, *Golden Rainbow*, *Hallelujah, Baby*, *Ballroom*, the female version of Neil Simon's *Odd Couple*, and *I Can Get It for You Wholesale*. She appeared on Broadway as Agnes Gooch in *Mame* with Ann Miller and as Ida in *Café Crown*, and off-Broadway in A.R. Gurney's *The Perfect Party*. Her television credits include the role of Lilith's mother on *Cheers*, *Kate and Allie*, the ABC series *The Thorns*, *Alice*, and the Liza Minnelli special *Sam Found Out*. Her film credits

include *Brighton Beach Memoirs*, *Penn and Teller Get Killed*, *The Survivors*, and *Family Business*. She can be heard as the voice of Mrs. Pitkin in Neil Simon's *Broadway Bound*. Most recently, she completed tours of *Steel Magnolias*, *Rumors*, and *Bye Bye Birdie* with Tommy Tune, for which she won California's Robby Award.

J. Mark McVey



J. Mark McVey made his Broadway debut as Jean Valjean in *Les Miserables*, after having won the Helen Hayes Award (the Washington, D.C., equivalent of the Tony Award) for Outstanding Lead Actor while on tour with the show. He recently completed a run of the show in London's West End in the role of Jean Valjean, the first American ever to do so. Mr. McVey's other notable credits include the off-Broadway revival of *Chess*, the national tour of *Carousel*, and working in concert with Marvin Hamlisch. In addition, Mr. McVey enjoys performing in charity concerts for various organizations in New York City and in his own solo concert. He has just completed his first album, entitled *One Among Few*, for which he also served

as executive producer. Mr. McVey performed the sacred and inspirational works from *One Among Few* at his concert at Detroit's Metropolitan United Methodist Church. Born in Huntington, West Virginia, J. Mark McVey holds a marketing degree from Marshall University.

Greg Lee

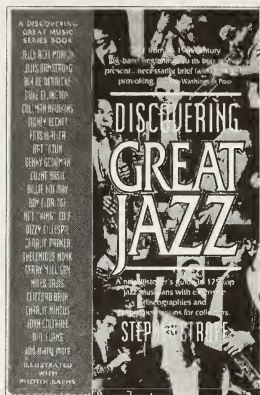


Born in Nebraska, Greg Lee went to New York five years ago to pursue a career as a Public Fodder Distributor (i.e., waiter). Although he was quite happy and successful in his chosen field, fate stepped in, and Mr. Lee began working as a warm-up artist for several New York-based television shows. While working as warm-up man and announcer on Nickelodeon's *Total Panic*, he was given the opportunity to host the show. He is probably best-known, however, for his work as host of the Emmy award-winning PBS series *Where in the World Is Carmen Sandiego?* Seen nationwide, the show is heading into its third season. Mr. Lee has also performed as announcer and warm-up artist on the NBC/NBA *Stay in School Spectacular* in

1991 and 1992, and hosted the syndicated show *Storybarn* and free preview weekends for Showtime cable network. He continues his voiceover work on the Emmy-nominated cartoon *Doug*, also entering its third season. When not shooting the *Carmen* television series, he performs in national "live" tours of the show throughout the year, entertaining

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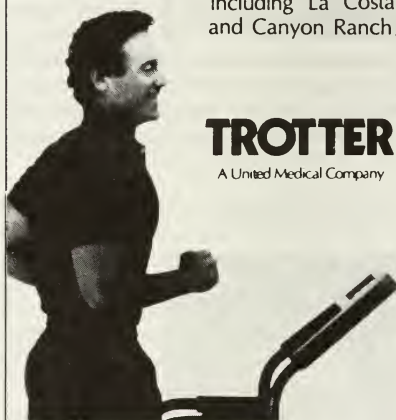
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fans across the country. As for his Public Fodder Distribution career, Greg Lee says he'll get back to it when he can. He is making his Boston Pops debut at this family matinee.

Gary Peterson



Making his Boston Pops debut, Gary Peterson began studying trumpet at age eleven in his hometown of Gainesville, Florida. After graduating from Gainesville High School, he moved to Baton Rouge to study with James West at Louisiana State University, appearing many times there as soloist with the orchestra and wind ensemble. In 1990 he came to Boston to study at Boston University with Roger Voisin, former BSO principal trumpet and a renowned teacher. Mr. Peterson accompanied Mr. Voisin and other Boston musicians to the "Making Music Together" festival in Moscow during the spring of 1991. He spent last summer in Graz, Austria, with the orchestra of the American Institute of Musical Studies. Gary Peterson

is principal trumpet of the Civic Symphony Orchestra of Boston, directed by former BSO violinist Max Hobart, and also performs with the Boston-based "Arts Etc." brass quintet. In April he appeared with the Empire Brass Quintet on its new Mozart album, to be released by Telarc late this summer, and performed Haydn's Trumpet Concerto with the Boston University Symphony Orchestra. This summer he will be studying trumpet as a Fellow at the Tanglewood Music Center. Among the recitals Mr. Peterson is planning for the upcoming year is a collaboration with composers Marjorie Merryman, Richard Cornell, Kenneth Amis, and Julian Wachner on a program of world premiere works, scheduled for spring 1994.

John MacLaughlin Williams



A native of Washington, D.C., violinist John MacLaughlin Williams attended Boston University and the New England Conservatory, studying with Jerome Rosen and Dorothy Delay. Well-known in the New England area, Mr. Williams has appeared as soloist with the Pro Arte Chamber Orchestra, the Civic Symphony of Boston, the Boston Ballet Orchestra, and the Brockton Symphony. He is making his third appearance as soloist with the Boston Pops Esplanade Orchestra. Last season Mr. Williams performed concertos of Bruch and Lalo with the Portland (Maine) Symphony and the Virginia Symphony and appeared in numerous radio broadcasts. This November brings a performance of Paganini's First Violin Concerto with

the South Carolina Philharmonic. His most recent Boston Pops performances were in June 1990.



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HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 12 through July 11, are on sale now. The box office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the box office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. There is a \$2.25 handling fee for each ticket ordered by phone. Send mail orders to the Symphony Hall Box Office with payment and a self-addressed, stamped envelope. Ticket prices are \$33.50, \$29, \$24, \$22, \$14, and \$10.50. Good seats are still available.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Smoking is no longer permitted in the Cabot-Cahners Room.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOM are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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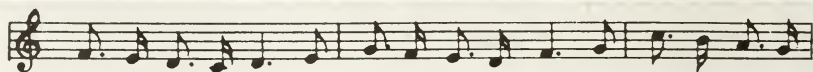
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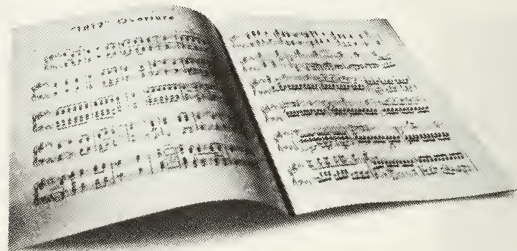
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John Williams: The Boston Years



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an exhibit documenting John Williams's tenure as Conductor of the Boston Pops. Mounted by the BSO Archives, the exhibit draws on material from the Archives and the BSO Press Office. Shown here is Mr. Williams making his debut as Conductor of the Boston Pops Orchestra on January 22, 1980, at Carnegie Hall. Also on display is an exhibit entitled "Glimpses of the Past," on the history of the Boston Pops since its founding in 1885.

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**BALDWIN
OF
BOSTON**

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**Boston Symphony Orchestra
Boston Pops Orchestra
Seiji Ozawa & John Williams**

John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the 1993 season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

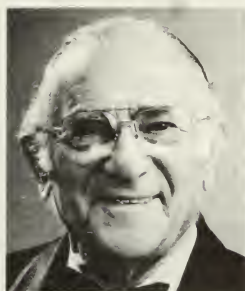
John Williams has composed the music and served as music director for more than seventy films, including *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He recently completed the music for Steven Spielberg's film *Jurassic Park* and is working on the score to another new Spielberg film, *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, *Swing, Swing, Swing*, *Bernstein by Boston*, *Pops in Love*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe* (an album of favorite Russian music), and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Musical of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, and a new Christmas album entitled *Joy to the World*. Their newest album for Sony, entitled *Unforgettable*, has just been released.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990, and will return there with that ensemble this June. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from many American colleges and universities.

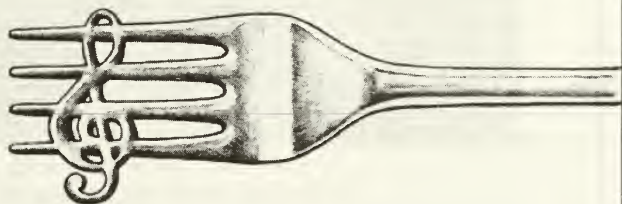
Harry Ellis Dickson



Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at

the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a



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conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

Ronald Feldman



Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

A Brief History of the Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the



conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops broadcasts have been heard nationally each week. Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings for Sony Classical and Philips Records.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990 and will return there with that ensemble this June. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.

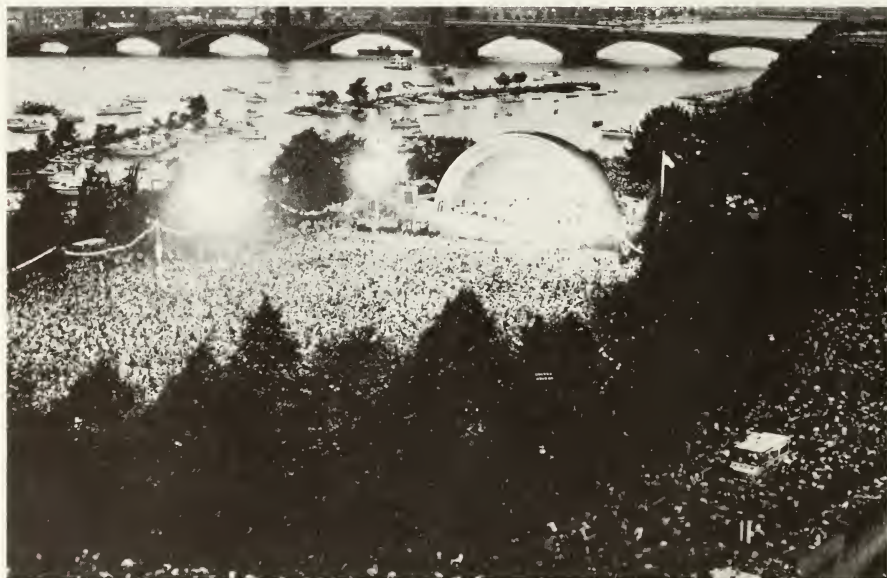
THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Tuesday evening, May 18, 1993, at 8:00

"EVENING AT POPS"
SPONSORED BY DIGITAL EQUIPMENT CORPORATION

Entrance of the Guests, from <i>Tannhäuser</i>	Wagner
Overture to <i>The Beautiful Galathea</i>	Suppé
Jesu, Joy of Man's Desiring	Bach
Little Fugue in G minor	Bach-Cailliet

INTERMISSION

S'Wonderful, from <i>Funny Face</i>	Gershwin-Ramin
-------------------------------------	----------------



Presenting
SHIRLEY HORN
with
Charles Ables, bass, and Steve Williams, drums

If You Love Me	Monot/Parsons-Mandel
Come Dance With Me	Van Heusen/Cahn
Here's to Life	Butler/Molinari-Mandel
Overture to <i>State Fair</i>	Rodgers-Ramin
Our State Fair—It Might As Well Be Spring— It's a Grand Night for Singing	

INTERMISSION

Mambo from <i>West Side Story</i>	Bernstein
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Presenting
ARTURO SANDOVAL

La Virgen de la Macarena (The Brave Bulls)	Monterde-Mendez
To Dizz with Love	Sandoval-Legrand
Caravan	Ellington-Brandt
Holiday for Trombones	Rose
Selections from <i>Aladdin</i>	Menken-Ramin
Arabian Nights—One Jump Ahead— Prince Ali—Whole New World	

This concert is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program, occasional scenes of the audience may be used.

Air transportation courtesy of American Airlines.

Special thanks to Boston Coach.

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Recuperative Center Women's Auxiliary; Harvard Business School Advanced Management Program; Tiverton Middle School Band; Skat Club of Boston; St. Denis Church, Westwood; Rotary Club of Providence; Dorchester Board of Trade; WGBY; YMCA Men and Women's Retirement Club; Rye Over 55 Club; A.C.S.I.; Tourco; St. Patrick's Women's Guild.

B O S T O N



THE BOSTON POPS
ORCHESTRA

JOHN WILLIAMS
Conductor

HARRY ELLIS DICKSON
*Associate Conductor
Laureate*

RONALD FELDMAN
Assistant Conductor

First Violins

Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Victor Romanul
Edward and Bertha C. Rose Chair
Laura Park
Bo Youp Hwang
Lucia Lin
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

†Joseph Conte
†Gerald Itzkoff
†Daniel Banner

Violas

Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
†Emily Bruell
†David Rubinstein

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Fenwick Smith
†Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin
William R. Hudgins

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti
Roland Small

Contrabassoon

Gregg Henegar

Horns

Jay Wadenpfuhl
Daniel Katzen
Jonathan Menkis
Richard Mackey
†Kevin Owen

Trumpets

Timothy Morrison
Thomas Rolfs
Peter Chapman
†Bruce Hall

Trombones

Norman Bolter
†Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Timothy Genis

Percussion

Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp

Ann Hobson Pilot

Piano

Bob Winter

Rhythm Section

Fred Buda—drums
Bob Winter—piano

Librarians

Marshall Burlingame
William Shisler
James Harper

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Bruce M. Creditor

Stage Manager

Peter Riley Pfitzinger

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†Substituting, 1993 spring season

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Wednesday evening, May 19, 1993, at 8:00
EVANS HAILE conducting

"AMERICAN IMPRESSIONS"

American Fantasia	Herbert
John Henry—A Railroad Ballad for Orchestra	Copland
<i>Cuban Overture</i>	Gershwin

INTERMISSION

Overture to <i>Die Fledermaus</i>	Strauss
I Could Have Danced All Night, from <i>My Fair Lady</i>	Lerner/Loewe
Wouldn't It Be Lovely, from <i>My Fair Lady</i>	Lerner/Loewe
Out of My Dreams, from <i>Oklahoma</i>	Rodgers/Hammerstein
I'm in Love with a Wonderful Guy, from <i>South Pacific</i>	Rodgers/Hammerstein
Love Is Where You Find It	Warren/Dubin/Mercer
The Man I Love	Gershwin/Gershwin
SUSAN POWELL, soprano	

INTERMISSION

Midnight Mexico, from <i>The Airborne Suite</i>	Creston
<i>Showboat</i> Symphonic Selections	Kern-Bennett
River Song—In Dahomey—Where's the Mate for Me?— Make Believe—Can't Help Lovin' That Man— Captain Andy—Why Do I Love You?—You Are Love— Cotton Blossom—Misery—Ol' Man River	
All Aboard! (A Sentimental Journey)	arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—Casey Jones— Tuxedo Junction—Alabama Bound—Night Train— Take the 'A' Train—On the Atchison, Topeka, and the Santa Fe— Wabash Cannon Ball—Orange Blossom Special	

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
Chiles Foundation of Portland, Oregon.**

Among Those Present: Hundred Club of Massachusetts, Inc.; Bonny Eagle High School; Arthur D. Little, Inc.; Senior Officials in National Security; Newbury College; Center for Executive Education at Babson College; Friends of Milton Hospital; Middleboro High School Music Department; Bank of Boston/Financial Institutions; St. Charles Catholic Women's Club; Season-At-Symphony/Swampscott High School; St. Patrick Mothers Club, Stoneham, Mass.; Catholic Alumni Club of Boston; Weymouth Teachers; Tourco; Nu Chapter, Delta Kappa Gamma; Wenham Council on Aging; Perkiomen Tours & Travel.

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Thursday evening, May 20, 1993, at 8:00
EVANS HAILE conducting

TUFTS UNIVERSITY NIGHT AT POPS
"AMERICAN IMPRESSIONS"

American Fantasia	Herbert
John Henry—A Railroad Ballad for Orchestra	Copland
<i>Cuban Overture</i>	Gershwin

INTERMISSION

Overture to <i>Die Fledermaus</i>	Strauss
I Could Have Danced All Night, from <i>My Fair Lady</i>	Lerner/Loewe
Wouldn't It Be Lovely, from <i>My Fair Lady</i>	Lerner/Loewe
Out of My Dreams, from <i>Oklahoma</i>	Rodgers/Hammerstein
I'm in Love with a Wonderful Guy, from <i>South Pacific</i>	Rodgers/Hammerstein
Love Is Where You Find It	Warren/Dubin/Mercer
The Man I Love	Gershwin/Gershwin
SUSAN POWELL, soprano	

INTERMISSION

Tuftonia's Day
Dear Alma Mater

Midnight Mexico, from <i>The Airborne Suite</i>	Creston
Selections from <i>Showboat</i>	Kern-Bennett
River Song—In Dahomey—Where's the Mate for Me?— Make Believe—Can't Help Lovin' That Man— Captain Andy—Why Do I Love You?—You Are Love— Cotton Blossom—Misery—Ol' Man River	
All Aboard! (A Sentimental Journey)	arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—Casey Jones— Tuxedo Junction—Alabama Bound—Night Train— Take the 'A' Train—On the Atchison, Topeka, and the Santa Fe— Wabash Cannon Ball—Orange Blossom Special	

Baldwin Piano

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Friday evening, May 21, 1993, at 8:00

BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT AT POPS

Polonaise from <i>Eugene Onegin</i>	Tchaikovsky
Jesu Joy of Man's Desiring	Bach
Gaîté parisienne	Offenbach
Overture—Allegro brillante—Polka— Galop—Valse—March—Can-can—Finale	

INTERMISSION

Concerto for violin and orchestra in D, Op. 35	Tchaikovsky
Allegro moderato	
Canzonetta: Andante	
Finale: Allegro vivacissimo	
BONNIE BEWICK	

INTERMISSION

Selections from <i>Beauty and the Beast</i>	Menken-Ramin
Prologue—Belle—Gaston—Something There— Be Our Guest—Beauty and the Beast	
Beautiful Maria of my Soul, from <i>The Mambo Kings</i>	Kraft-Morley
When the Saints Go Marchin' In	arr. May

For Boston
Hail Alma Mater

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Saturday evening, May 22, 1993, at 8:00

Ride of the Valkyries, from <i>Die Walküre</i>	Wagner
Suite from <i>L'Arlesienne</i>	Bizet
Pastorale—Minuetto—Farandole	
Flight of the Bumble Bee	Rimsky-Korsakov
Grand Valse Brillante	Chopin

INTERMISSION

Selections from <i>Beauty and the Beast</i>	Menken-Ramin
Prologue—Belle—Gaston—Something There— Be Our Guest—Beauty and the Beast	
I Get a Kick Out of You, from <i>Anything Goes</i>	Porter-Karram
Back Bay Shuffle	McCrae/Shaw-May

INTERMISSION

Presenting
ROSEMARY CLOONEY
and
LINDA RONSTADT
with
John Oddo, music director and pianist, Joe Cocuzzo, drums,
Dave Clark, bass

Air transportation courtesy of American Airlines.

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Among Those Present: Regis College; Wellesley College Class of '93; Stonehill College Alumni Association; Cross and Shield Employees Association; Marquette University Alumnae Club of New England; Student Travel Society; Sacopee Valley High School; First Baptist Church, Needham; Fitchburg Seniors; Holy Name Society of St. Theresa's Church; Rotary Club of Warwick; Cheshire Adult Education; Torrington Lodge of Elks; Vermont Transit Tours; New England College; New England Sights; A.A.A. Group Tours; Mainline Tours; Kingston Honda Car Club.

B O S T O N



THE BOSTON POPS
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First Violins

John M. Williams
Michael Rosenbloom
Joseph Conte
Maynard Goldman
Kristina Nilsson
Alexander Romanul
Lisa Crockett
Sandra Kott
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Gerald Itzkoff
Colin Davis
Susan Shipley
Stacey Alden

Second Violins

William Waterhouse
Paul MacDowell
Clayton Hoener
Pattison Story
Julie Leven
Robin Cook
Qun Li
Kay Knudsen
Priscilla Hallberg
Abraham Mishkind
Brynn Albanese
Qing Hou

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Barbara Kroll
Susan Culp
Emily Bruell
Donna Jerome
Barbara Wright

Cellos

Emmanuel Feldman
David Finch
George Seaman
Ronald Lowry
Theresa Borsodi
Andrew Mark
Joan Esch
Toni Rapier

Basses

Robert Caplin
Barry Boettger
Thomas Coleman
Henry Peyrebrune
Nicolas Tsolainos
Prentice Pilot
Gregory Koeller

Flutes

Catherine Payne
Elinor Preble

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Kevin Owen
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones

Donald Sanders
Lawrence Isaacson
Mark Cantrell

Tuba

Steven Campbell

Timpani

Everett Beale

Percussion

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, May 23, 1993, at 7:30

RONALD KNUDSEN conducting

Entrance of the Guests, from *Tannhäuser* Wagner

Overture to *The Beautiful Galathea* Suppé

Jesu, Joy of Man's Desiring Bach

Little Fugue in G minor Bach-Cailliet

INTERMISSION

Concerto in E minor for violin and orchestra, Op.64 Mendelssohn

Allegro molto appassionato

Andante

Allegretto non troppo

JOHN M. WILLIAMS

INTERMISSION

Selections from *Aladdin* Menken-Ramin

Arabian Nights—One Jump Ahead—

Prince Ali—Whole New World

Laura Raksin

Those Fabulous Big Bands

Back Bay Shuffle McCrae/Shaw-May

Frenesi Dominguez-May

Front Page Rag May

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Monday evening, May 24, 1993, at 7:00

"EVENING AT POPS" SPECIAL SESSION
SPONSORED BY DIGITAL EQUIPMENT CORPORATION

Ride of the Valkyries, from <i>Die Walküre</i>	Wagner
Flight of the Bumble Bee	Rimsky-Korsakov
Grand Valse Brillante	Chopin
I Get a Kick Out of You, from <i>Anything Goes</i>	Porter-Karram
Back Bay Shuffle	McCrae/Shaw-May
Front Page Rag	May

BREAK

Presenting
ROSEMARY CLOONEY
and
LINDA RONSTADT
with
John Oddo, music director and pianist, Joe Cocuzzo, drums,
Dave Clark, bass

Welcome to this special television session for "Evening at Pops." This concert is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program, occasional scenes of the audience may be used. The program order above may not reflect the taping order. Breaks will be at the discretion of television personnel.

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangement of "Beautiful Maria of My Soul" from *The Mambo Kings*. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

ENTRANCE OF THE GUESTS from *TANNHÄUSER*

Richard Wagner (1813-83)

In his earlier operas, Wagner was still seeking his way through the various standard dramatic forms available to him, discovering what was useful to him in finding his own voice as a composer and what he could discard. In *Tannhäuser*, only the second of the works still generally performed, Wagner still used such gestures of the grand opera as massed choruses, large numbers of people on stage, and huge processions, and he planned his plots so as to make such elements possible. In the second act, the drama is put "on hold" for a moment to allow an audience of guests to enter in a stately march before witnessing the contest of song that forms the main matter of the act. There is nothing dramatic going on here, but it did provide us with one of Wagner's most ceremonious march compositions.

LITTLE FUGUE IN G MINOR

Johann Sebastian Bach (1685-1750), arr. Lucien Cailliet (1891-1984)

Bach's music has always displayed such wonderful architectural strength that musicians have enjoyed arranging it for every possible combination of instruments from full symphonic orchestral treatment to the jazzed-up vocalisms of the Swingle Singers. The little G-minor fugue (BWV 542), probably composed about 1720, has long been among the most popular of Bach's fugues. The arrangement is by Lucien Cailliet, a brilliant orchestral arranger born in France but active in the United States, where he composed many scores for Hollywood films as well as variations on "Pop! Goes the Weasel."

MAMBO from *WEST SIDE STORY*

Leonard Bernstein (1918-90)

From its opening night on Broadway on September 26, 1957, *West Side Story* has been recognized as an epoch-making work, a touchstone for the musical and dramatic possibilities of the American musical theater. Freely derived from *Romeo and Juliet* translated into a modern urban setting, the story was told especially in inventive dances created by Jerome Robbins for the two rival gangs. The Mambo is one of the dances played at the school gym on the night that Tony and Maria first meet. It is a brassy number, in which the gangs dance competitively and with increasing aggressive vigor.

ALADDIN

BEAUTY AND THE BEAST

Alan Menken (b.1949)

Back in the 1930s, the Walt Disney studio turned out *Snow White*, a full-fledged book musical with songs that supported and developed the story, at a time when hardly any Broadway show was so thoroughly integrated. Today the book musical on Broadway is less important than it has been at any time in the last half-century, but Disney has

turned out three successive animated musicals that sustain the tradition at the highest level. Following upon *The Little Mermaid* and the even more successful *Beauty and the Beast*, composer Alan Menken and lyricist Howard Ashman produced a score for a richly adventurous and witty *Aladdin*, with an extraordinary performance by Robin Williams as an off-the-wall genie. As with their two previous scores, *Aladdin*'s songs move the story along with melody and rhyme, harmony and wit. Sadly, they represent the last work of Howard Ashman, who died while the film was in production; Tim Rice came in to complete the lyrics for the film.

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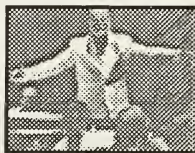
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FLEET BANK SUMMER SERIES '93

AMERICAN FANTASIA

Victor Herbert (1859-1924)

Victor Herbert, now generally remembered as the composer of wonderfully melodic operettas at the beginning of this century, was for some years the leader of the famous Twenty-Second Regiment Band (as such, he was a major rival to John Philip Sousa). For his first concert with the band after he took over its leadership in 1894, Herbert composed several new pieces, among them his *American Fantasia*, a collection of favorite American tunes arranged in a roughly chronological order to trace the history of the country, from the 1798 song "Hail Columbia" to Stephen Foster's "Old Folks at Home" and Dan Emmett's "Dixie," both evoking memories of the antebellum era, to the Civil War song "The Girl I Left Behind Me." The work closes with a stirring rendition of "The Star-Spangled Banner" (which had not yet become the national anthem at the time Herbert composed his score).

In 1918, at the height of World War I anti-German hysteria, Boston Symphony Orchestra conductor Karl Muck was accused of un-American sympathies and possibly even espionage since he had (reportedly) "refused" to play "The Star-Spangled Banner" at BSO concerts. Actually it was the BSO's founder, Col. Henry Lee Higginson, who decided that the patriotic tune did not fit in the orchestra's programs. The outcry against Muck became so strong that he began playing "The Star-Spangled Banner," but that only made things worse, for the shrill anti-German crowd insisted that he was insulting his audiences by playing a "German" version of the American tune. None of them, it seems, recognized that Muck was simply playing the final section of Victor Herbert's patriotic *American Fantasia*!

JOHN HENRY

Aaron Copland (1900-90)

John Henry is Aaron Copland's orchestral elaboration of the well-known American railroad ballad about John Henry, a black man of such massive strength that he wins a contest in which his strong arms are pitted against a steam pile-driver, but dies from the effort of his heroic feat. CBS commissioned the piece in 1939 for its "School of the Air" series. Aiming at an audience of young people, and knowing, as Copland said, "that young people like their music exciting and not too long," he made this short work both lively and colorful, adding an anvil, sandpaper blocks, and a train whistle to the normal scoring. Howard Barlow conducted the first performance with the Columbia Broadcasting Symphony in March 1940.

CUBAN OVERTURE

George Gershwin (1898-1937)

Gershwin's *Cuban Overture* was the result of a brief vacation the composer took to Havana in the spring of 1932. There he was intrigued by the music he heard around him, and he decided to try writing a work using typical Latin rhythms. In addition, he brought several Cuban instruments with him when he returned to New York. He employed them in the new work, which he finished in time for an all-Gershwin concert at Lewisohn Stadium. The original title of the work was *Rhumba*, but finally he gave it the name by which we know it today. The "Cuban" instruments that he included in the piece are now quite familiar to musicians; however, they were exotic at the time, and Gershwin felt it necessary to add a "Conductor's note" to the score with a little drawing of each of the instruments—Cuban sticks, bongo, gourd, and maracas. The result is a colorful amalgamation of popular Latin styles with Gershwin's increasingly sophisticated mastery of contrapuntal technique.

MIDNIGHT MEXICO from THE AIRBORNE SUITE

Paul Creston (1906-85)

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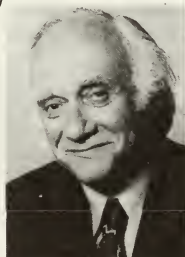
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onstrated musical talent in early childhood but never received formal instruction in harmony, counterpoint, or composition. Unable to decide between careers in music and literature until he was in his early twenties, he eventually became an active pianist, organist, conductor, teacher, and lecturer. Creston's Italian heritage is evident in his long-phrased, florid melodies. His rhythms are vigorous, shifting, invigorating. For a time in the late '30s and '40s, Creston was among the most popular and frequently performed of American composers. Like many American composers, Creston used his art to contribute to the national effort during World War II; his *Airborne Suite* was one of a number of orchestral works of the period designed as morale-builders by evoking the noblest motives for which we fought.

POLONAISE from *EUGENE ONEGIN*

Pyotr Ilyich Tchaikovsky (1840-93)

Tchaikovsky wanted to be known as an opera composer even more than as a symphonist. Time and again he produced dramatic works in search of success in the theater. Two of his operas achieved considerable success in his day and remain a regular part of the international repertory, and others have recently begun to be heard again and recorded. *Eugene Onegin* is by far the most original and most successful of Tchaikovsky's operas. Drawing from the novel-length narrative poem of Pushkin—one of the greatest masterpieces of Russian literature—Tchaikovsky avoided the grandiose and rhetorical elements of 19th-century opera to write a work that he described as “lyrical scenes.” Given the everyday normality of the characters in *Eugene Onegin* and the conversational dialogue, some of the biggest musical effects come from the orchestra alone, especially in the dance music heard at the balls that take place in the second and third acts. The Polonaise comes from the glittering St. Petersburg party at Prince Gremin's in the last act of the opera.

GAÎTÉ PARISIENNE SUITE

Jacques Offenbach (1819-80), arr. Manuel Rosenthal

Jacques Offenbach's tuneful and sassy operettas delighted the Parisians, who came to hear *La belle Helene*, *Orphée aux Enfers* [*Orpheus in the Underworld*], or *La Vie parisienne*, all satirical romps making fun of French politics and classical literature—sometimes at the same time! All of them were filled with a musical *joie de vivre* that no other composer has ever matched. In 1938, when Leonid Massine wanted to create a light-hearted ballet of Parisian life, he knew that the Offenbach operettas would be the perfect source for the music. Arranger Manuel Rosenthal mined Offenbach's most popular operettas and biggest hits for the score of the ballet, which was named *Gaîté parisienne*. It has kept many of Offenbach's best tunes constantly before the public, and now the complete original operettas are beginning to enjoy a major revival.

VIOLIN CONCERTO IN D, Opus 35

Pyotr Ilyich Tchaikovsky (1840-93)

Tchaikovsky composed his Violin Concerto in March and April 1878 for the great Russian violinist Leopold Auer while staying in Switzerland to escape the consequences of his disastrous marriage. But when Auer first saw the score, he found some of the violin writing impracticable. (He is reputed to have declared the concerto “impossible to play,” but he later denied this.) Tchaikovsky, hurt at Auer's delay in performing the piece, published the work again with a new dedication to violinist Adolf Brodsky, who gave the first performance in Vienna, a musical center unfriendly to Tchaikovsky. In any case, the orchestra at that performance was totally unprepared, and Brodsky's skilled execution of the solo part could not make up for the awful playing of the ensemble, and the work was hissed. The notorious Viennese critic Eduard Hanslick concluded his review by saying, “There may be compositions whose stink one can hear.” Today, of course, Tchaikovsky's Violin Concerto is indispensable and much loved. The first movement starts

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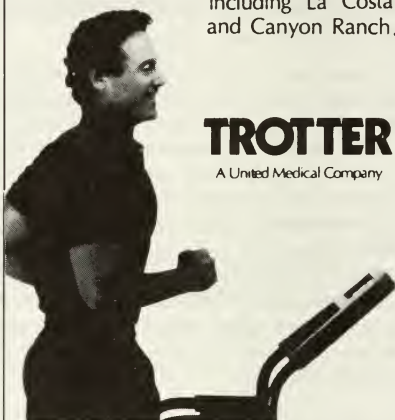
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with a simple, graceful melody in the violins—a melody that will not return. Soon the orchestral part grows more portentous, preparing for the soloist's entrance. The melodic flow of exposition is a joy to contemplate for sheer invention but also a marvel of continuing development, as tiny figures from one tune crop up, subtly varied, in the next. The Andante is an extended song into which Tchaikovsky poured all the yearning of his nostalgia, of his longing to be back in Russia. The finale is vigorous, even pictorial, with hints of peasant bagpipes and dances, vivid in its color and rhythm, but not in its smell! Even at its most virtuosic, the solo part is designed to color and highlight the melodic unfolding of the movement. Surely it is this open-hearted singing quality that has won all hearts for the last century.

WHEN THE SAINTS GO MARCHIN' IN

arr. Billy May

This is one of the best-known of all spirituals, and the one that has the most evident connection with that particularly American music known as jazz. The song certainly grew up in an oral tradition and only reached print in 1896. It is likely that it originated in the Bahamas, but by now it immediately conjures up visions of New Orleans. There is a persistent, though unconfirmed, story that "When the Saints Go Marchin' In" used to be played twice by black bands at funerals in New Orleans around 1900—slowly on the way to the cemetery, more quickly on the way back. The improvisatory free-for-all featured by these bands once the tune really got going is the basic element of New Orleans jazz.

RIDE OF THE VALKYRIES from DIE WALKÜRE

Richard Wagner (1813-83)

One of the most exciting passages in all of music is the famous *Ride of the Valkyries*, which is actually the orchestral introduction to the final act of Wagner's *Die Walküre* (*The Valkyrie*), which is, in turn, the second installment of his four-part mini-series *The Ring of the Nibelung*, an epic retelling of old Nordic myths from the point of view of mid-nineteenth-century philosophy and social thought. The Valkyries were the nine heroic maidens, daughters of the Nordic god Odin (or Wotan, in Wagner's version) who rode over battlefields on mighty flying horses and selected the bravest of the slain to be taken to Valhalla, the abode of the gods, where they could enjoy endless bliss and be prepared to take part—on Wotan's side—in a coming battle between the various supernatural forces of the universe. Wagner's music depicting the gathering of the nine warrior-maidens is kept exciting by the way he has built it up with three *ostinatos* (musical figures repeated over and over again) going on at the same time on top of one another: a dotted rhythmic "galloping" figure in the woodwinds, a swirling and swooping of rapidly running strings, and finally the powerful voice of the trombones with a more extended melody.

GRANDE VALSE BRILLANTE in E-flat, Opus 18

Frédéric Chopin (1810-49)

Chopin was one of the most brilliant inventors of a new style for piano composition in a century of brilliant pianist-inventors. His wonderful gift for melody combined with an adventurous sense of harmony make his compositions satisfying even in transcription, far from the specific sonorities of the piano that originally gave them life. The waltz was the great dance craze of the nineteenth century, growing from what was regarded as a somewhat risqué peasant's dance at the beginning of that period into a symbol of the highest elegance and refinement at its end. Chopin wrote seventeen waltzes for piano solo, none of them intended to be danced to. The very heading *Grande Valse brillante* ("Big, brilliant waltz") that he gave to many of his waltzes suggests that this is music for listeners, who are to be held in awe by the virtuosity of the player even as they are carried away by the verve of the rhythm and the seductiveness of the melody. The Waltz in E-flat, Opus 18, is probably the best-known and best-loved of all.

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CONCERTO FOR VIOLIN AND ORCHESTRA in E MINOR, Opus 64

Felix Mendelssohn (1809-47)

During the summer of 1838, Mendelssohn wrote to his friend, the violinist Ferdinand David, to say, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace." In the end it took Mendelssohn six years to make good his promise, but the result is one of the most attractive and original concertos ever written. To listeners familiar with even a few of the thousands of concertos written before Mendelssohn, this work begins with a surprise at the outset: instead of waiting for the orchestra to present an elaborate introductory passage, the soloist begins almost at once, asserting a determined independence. Another new feature is the location of the soloist's cadenza. Most earlier concertos came to a grinding halt, just when the movement was almost over, for an extended solo passage that did nothing but astonish the audience with the player's virtuosity. (Often these were composed by the performer and had little to do with the rest of the piece.) Mendelssohn not only wrote his own cadenza, he moved it into the heart of the first movement, where it functions as the end of his development section and brings back the orchestra for the recapitulation. Quite beyond all these technical matters, about which most listeners do not concern themselves, there is Mendelssohn's wonderfully graceful line, his elegant touches of harmonization, his deft orchestration. The three movements are linked, so that the vigorous opening *Allegro* leads (by way of a single held note in the bassoon) to the lyrical second movement. As it dies away, the soloist and orchestral strings play a brief transition leading to the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

LAURA

David Raksin (b.1912)

After organizing his own jazz band and studying composition in his native Pennsylvania, David Raksin moved to Hollywood in 1935, where he was engaged by Charlie Chaplin to arrange and orchestrate the music from his film *Modern Times*. During the 1937-38 academic year, Raksin attended the composition classes that Arnold Schoenberg was giving at UCLA. Raksin has composed scores for more than 100 films, reaching enormous popular success with the theme from the classy mystery film *Laura* (1944), directed by Otto Preminger. The main theme of *Laura* is used in a remarkable way in the film. A detective investigating a murder is captivated by a life-sized portrait of a woman, evidently the victim. As he ponders the portrait in the empty apartment, Raksin's music, evocative and mysterious, makes it very clear to the viewer that the detective is falling in love with a woman who is (he thinks) completely unavailable. (Fortunately for him, *Laura* was not the victim; the detective's relationship with her is complicated by the need to solve the mystery, but it is, of course, satisfactorily resolved in the end.) Though the "Laura" theme has little in common with the popular song conventions of the mid-'40s, it became a great hit when Johnny Mercer wrote lyrics to it, and it remains probably Raksin's best-known tune.

—Steven Ledbetter

Shirley Horn



Singer Shirley Horn began playing the piano at age four, and the following year started formal studies on piano. She studied composition at Howard University and was awarded a scholarship to the Juilliard School. Unable to cover her living expenses, Ms. Horn returned to Washington and resumed her music training at Howard. She began performing at Washington night spots and soon settled into the Patio Lounge. In 1960 Ms. Horn traveled to New York again, this time to record her first album, entitled *Embers and Ashes*. This recording impressed Miles Davis, who brought her back to New York to appear with him at the Village Vanguard. Soon Ms. Horn was working in major jazz clubs throughout the country, recording

with Quincy Jones and Jimmy Jones for Mercury, and singing on the soundtracks of the films *For Love of Ivy* and *A Dandy in Aspic*. In 1963 she released two more recordings, *Loads of Love* and *Shirley Horn with Horns*. But domestic life beckoned, and for more than a decade, Shirley Horn restricted her appearances to performing in Washington jazz clubs and concert halls. An overwhelming response to her appearance at the 1981 North Sea Jazz Festival inspired Ms. Horn to revitalize her career. In 1988, Shirley Horn signed an exclusive contract with Verve records. Her career flourished with the success of her first two albums for the label, *I Thought About You* and *Close Enough for Love*. Her 1991 Verve release, *You Won't Forget Me*, was nominated for a Grammy. She followed this with *Here's to Life*, a recording with full orchestra, produced and arranged by Johnny Mandel. Much of that album's recording sessions was captured on video and has been released on home video. It also includes other performances by Ms. Horn and her trio and interviews with people who have influenced her career, among them Quincy Jones and Carmen MacCrae. Shirley Horn is making her debut with the Boston Pops Orchestra.

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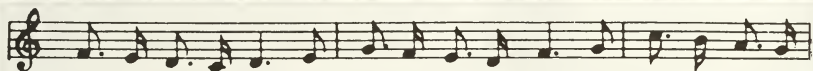
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Arturo Sandoval



Born in Artemisa, Cuba, celebrated trumpet player Arturo Sandoval was granted political asylum in July 1990; he and his family have settled in Miami, Florida. A protégé of the legendary jazz master Dizzy Gillespie, Mr. Sandoval began studying classical trumpet at the age of twelve, but soon caught the excitement of the jazz world. Mr. Sandoval was a founding member of the Grammy-winning group Irakere, whose style mixed jazz, classical, rock, and traditional Cuban music. In 1981 he left Irakere to form his own band, which garnered enthusiastic praise from critics and audiences in Europe and Latin America. Mr. Sandoval was voted Cuba's best instrumentalist in 1982, 1983, and 1984. Before founding Irakere, he performed with the Cuban Orchestra of Modern Music and was a guest artist with the BBC Symphony in London and the Leningrad Symphony in the Soviet Union. As a professor, he lectured at the Conservatoire de Paris, the Tchaikovsky Conservatory in the Soviet Union, the University of California at Santa Barbara, the University of Miami, and at other institutions in the United States and Latin America. He currently is a full professor at Florida International University. Arturo Sandoval was a featured artist in the acclaimed Dizzy Gillespie United Nation Orchestra and in that orchestra's 1992 Grammy-winning album *Live at Royal Festival Hall*. He has performed with Billy Cobham, Woody Herman, Woody Shaw, Herbie Hancock, John McLaughlin, Michel Legrand, Larry Coryell, and Stan Getz. His playing can also be heard on Dave Grusin's soundtrack for the film *Havana*, in "Mambo Caliente" from the film *The Mambo Kings* (nominated for a 1993 Grammy), on Gloria Estefan's recording *Into the Light*, and on the GRP *All-Star Big Band* album. Named 1991 Golden Feather Artist of the Year by Leonard Feather, Arturo Sandoval released his first U.S. album, *Flight to Freedom*, on the GRP label that year. *I Remember Clifford*, his second release on that label, was dedicated to the great Clifford Brown, remained on the *Billboard* charts for many weeks, and received two Grammy



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nominations. Mr. Sandoval's third and most recent GRP album, *Dream Come True*, is a collaboration with Michel Legrand that includes modern jazz classics and original ballads. Arturo Sandoval is making his first appearance with the Boston Pops Orchestra.

Evans Haile



Conductor Evans Haile has received international acclaim as both producer and performer, having made two highly successful concert tours of Russia and western Europe. Currently he is producing and hosting a series of specials on the Broadway theater for National Public Radio. At Lincoln Center Mr. Haile produced and conducted Villa-Lobos' *Magdalena* (recorded for CBS Masterworks), Rodgers and Hart's *Babes in Arms* (recorded for New World Records), and Cole Porter's *Fifty Million Frenchmen* (named best recording of the year by USA Today). Mr. Haile's recent acclaimed production of Gershwin's *Of Thee I Sing* was videotaped for Lincoln Center's Library of the Performing Arts. Co-founder of the award-winning

New Amsterdam Theatre Company, Mr. Haile produced Lincoln Center's Tribute to American Express, the NIMT Tribute to Stephen Sondheim, and, more recently, The Venetian Night Festival in Chicago. Recent projects have included Wagner's *Ring* cycle, Mozart's *Magic Flute*, and Mussorgsky's *Boris Godunov*, as well as performances with many major American symphony orchestras. Among his upcoming projects is the "Haile to America Tour," a celebration of American music with Mr. Haile as pianist and conductor. A Baldwin artist, Evans Haile is making his Boston Pops debut.



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ings of *Olympus on My Mind* and, more recently, *Fifty Million Frenchmen* on New World Records.

Bonnie Bewick



Born in Honolulu, Hawaii, in 1963, violinist Bonnie Bewick joined the Boston Symphony Orchestra in January 1987. Ms. Bewick performs frequently in the Boston area in recitals and chamber music concerts; she was concertmaster of the New England Philharmonic, with which she appeared as soloist. Founder of the First Presbyterian Artists Series in Quincy, she teaches privately and has taught at the New England Conservatory Extension Division. Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute of Music in Philadelphia. Her teachers included Aaron Rosand and David Cerone while she was at Curtis, Ruggiero Ricci and Paul Mekanowitzky in

Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras; her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Rosemary Clooney

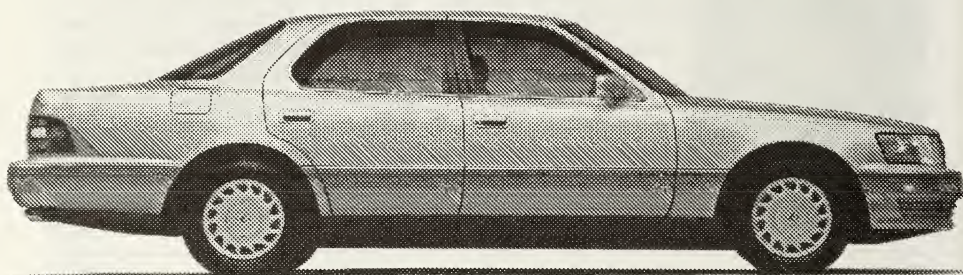
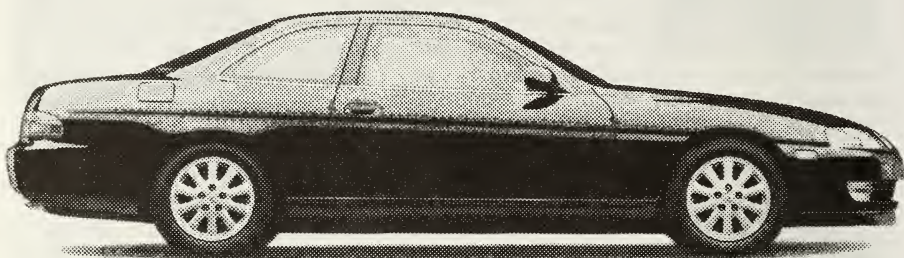


Whether Rosemary Clooney is singing alone, in concert, or in a recording session, the quality of her performances reveals an artist at the peak of her creative powers. Ms. Clooney began her career in 1945 singing duets with her sister Betty for WLW Radio in Cincinnati and performing with local bands. This brought them to the attention of bandleader Tony Pastor, who was passing through Ohio. In 1947 "The Clooney Sisters" joined the Pastor band, making their debut at The Steel Pier in Atlantic City. After two years of constant touring, Betty left the act, and Rosemary, striking out on her own, headed for New York. Almost immediately she was signed to a recording contract with Columbia Records. In 1951 Mitch Miller, then head

of Columbia, persuaded Ms. Clooney to record a novelty song, "Come On-A My House," which became an immediate and enormous success. This one song catapulted Ms. Clooney to stardom, and she spent the next few years in a whirlwind of professional activity.

Rosemary Clooney has been a familiar sight to television audiences. In recent years she has been a guest star in a number of NBC specials with Bob Hope, and participated

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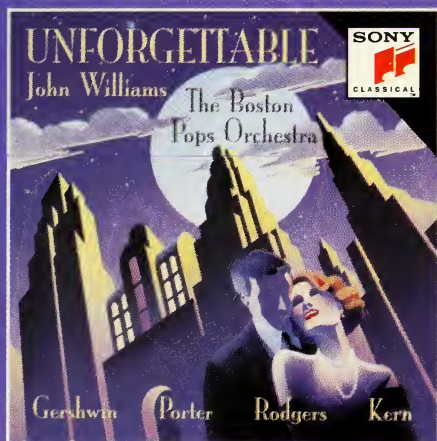
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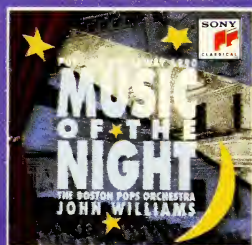
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in CBS's *100th Birthday Tribute to Irving Berlin* and PBS's *Salute to Benny Goodman* with Frank Sinatra. Ms. Clooney was the subject of a CBS-TV movie, *Rosie: The Rosemary Clooney Story*, which was based on her autobiography, *This for Remembrance*. Her 1990, 1991, and 1992 engagements at New York's famed Rainbow & Stars met with overwhelming response, and in 1991 she performed for the first time at Carnegie Hall in a program entitled "In Concert: Rosemary Clooney and the Arrangers." Perhaps the greatest testament to her vocal vitality has been the success of her sixteen albums for Concord Records. *For the Duration*, released last year, features songs from the 1940s, and her newest recording, entitled *Girl Singer*, is a big band album released in February. Rosemary Clooney serves as master of ceremonies for the annual "Singers' Salute to the Songwriter," a gala concert benefitting the Betty Clooney Foundation for Persons with Brain Injury, named after her late sister. Proceeds from the event have helped establish the Betty Clooney Center in Long Beach, California, a rehabilitation facility for survivors of brain injury.

Linda Ronstadt



Making her first appearance with the Boston Pops Orchestra, Linda Ronstadt has recently released *Frenesi*, an album exploring the great Afro-Caribbean music tradition and including such songs as "Quiereme Mucho," "Mentira Salome," and "Entre Abismos." Ms. Ronstadt began delving into Latin music with her Spanish-language recordings *Mas Canciones* and the Grammy-winning *Canciones de Mi Padre*. Born in Tucson, Arizona, to a music-loving Mexican-American family, Ms. Ronstadt moved in 1964 to Los Angeles. As a member of the folk-rock trio the Stone Poneys, she had her first hit single, "Different Drum," in 1967. The group disbanded after that, and Ms. Ronstadt went on to become the most popular female rock singer of the 1970s. Her hit albums from that time include *Heart Like A Wheel*, *Prisoner in Disguise*, *Hasten Down the Wind*, *Simple Dreams*, *Living in the USA*, and *Mad Love*. In the next decade, Linda Ronstadt continued to broaden her stylistic range, playing Mabel in Joseph Papp's production of Gilbert & Sullivan's *The Pirates of Penzance* (which was made into a film) and recording three albums of American popular song classics (*What's New*, *Lush Life*, and *For Sentimental Reasons*), as well as performing opera (*La bohème* at New York's Public Theater) and art songs. In 1986 she recorded with James Ingram the Oscar-winning song "Somewhere Out There" from the animated feature *An American Tail*, and the following year released the album *Trio*, a collaboration with Dolly Parton and Emmylou Harris.

Ronald Knudsen



A Boston Symphony Orchestra violinist since 1965, Ronald Knudsen has been music director and conductor of the Newton Symphony Orchestra since 1982; prior to that he was the Newton Symphony's concertmaster and associate conductor for three seasons. From 1970 until 1988 he was active with the Brockton Symphony Orchestra, first as concertmaster and associate conductor, and from 1983 to 1988 as music director/conductor. Before coming to Boston, Mr. Knudsen was a member of the Baltimore and Detroit symphony orchestras. He received his early musical training at the MacPhail School of Music in Minneapolis. From 1952 to 1959 he studied at the Peabody Conservatory of Music in Baltimore, where his violin teacher was William Kroll. While a student at Peabody, he also taught in the Preparatory Department. In 1958 he was a fellowship student at the Tanglewood Music Center, where he was concertmaster and soloist with the TMC Orchestra. Mr. Knudsen has

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been heard frequently as soloist and in chamber music recitals. He has been soloist with the Boston Pops Orchestra, the Newton Symphony, and the symphony orchestras of Brockton, Wellesley, and Worcester. For ten years he performed with the new music ensemble Collage, of which he was the original violinist. Mr. Knudsen was a founder in 1970 of the Curtisville Consortium, which gives chamber concerts each summer in Stockbridge, Massachusetts; he is currently music director of that ensemble. He is a former faculty member of the Boston University Tanglewood Institute and the All Newton Music School. During the 127th Worcester Music Festival he conducted the Worcester Symphony Orchestra with guest soloists Rudolf Nureyev and members of the Paris Opera ballet corps. In June 1990 he made his conducting debut with the Boston Pops Esplanade Orchestra with concerts featuring his son, BSO cellist Sato Knudsen, as soloist. His most recent guest conducting appearances with the BPEO were in June 1992.

John MacLaughlin Williams



A native of Washington, D.C., violinist John MacLaughlin Williams attended Boston University and the New England Conservatory, studying with Jerome Rosen and Dorothy Delay. Well-known in the New England area, Mr. Williams has appeared as soloist with the Pro Arte Chamber Orchestra, the Civic Symphony of Boston, the Boston Ballet Orchestra, and the Brockton Symphony. He is making his third appearance as soloist with the Boston Pops Esplanade Orchestra. Last season Mr. Williams performed concertos of Bruch and Lalo with the Portland (Maine) Symphony and the Virginia Symphony and appeared in numerous radio broadcasts. This November brings a performance of Paganini's First Violin Concerto with

the South Carolina Philharmonic. His most recent Boston Pops performances were in June 1990.

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 12 through July 11, are on sale now. The box office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the box office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. There is a \$2.25 handling fee for each ticket ordered by phone. Send mail orders to the Symphony Hall Box Office with payment and a self-addressed, stamped envelope. Ticket prices are \$33.50, \$29, \$24, \$22, \$14, and \$10.50. Good seats are still available.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Smoking is no longer permitted in the Cabot-Cahners Room.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, June 29, 30, July 1, 2, 3, and 4. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOM are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

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Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.

John Williams: The Boston Years



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an exhibit documenting John Williams's tenure as Conductor of the Boston Pops. Mounted by the BSO Archives, the exhibit draws on material from the Archives and the BSO Press Office. Shown here is Mr. Williams making his debut as Conductor of the Boston Pops Orchestra on January 22, 1980, at Carnegie Hall. Also on display is an exhibit entitled "Glimpses of the Past," on the history of the Boston Pops since its founding in 1885.

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John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the 1993 season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

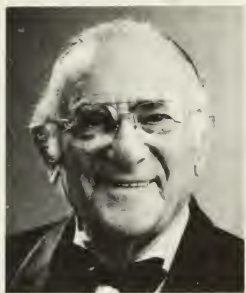
John Williams has composed the music and served as music director for more than seventy films, including *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He recently completed the music for Steven Spielberg's film *Jurassic Park* and is working on the score to another new Spielberg film, *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, *Swing*, *Swing*, *Bernstein by Boston*, *Pops in Love*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe* (an album of favorite Russian music), and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, and a new Christmas album entitled *Joy to the World*. Their newest album for Sony, entitled *Unforgettable*, has just been released.

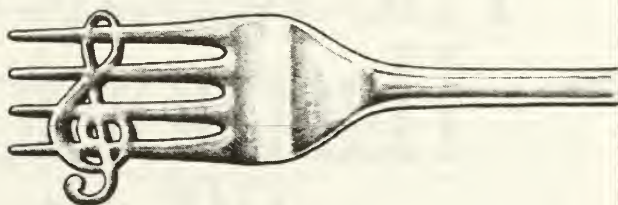
Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990, and will return there with that ensemble this June. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from many American colleges and universities.

Harry Ellis Dickson



Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a



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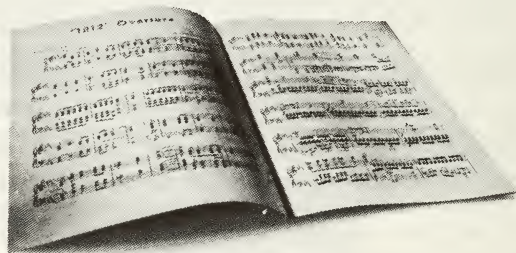
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conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

Ronald Feldman



Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England

Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

A Brief History of the Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the



conductors was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops broadcasts have been heard nationally each week. Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings for Sony Classical and Philips Records.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990 and will return there with that ensemble this June. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.

B O S T O N



THE BOSTON POPS
ORCHESTRA

JOHN WILLIAMS
Conductor

HARRY ELLIS DICKSON
*Associate Conductor
Laureate*

RONALD FELDMAN
Assistant Conductor

First Violins

Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Victor Romanul
Edward and Bertha C. Rose Chair
Laura Park
Bo Youp Hwang
Lucia Lin
Gottfried Wilfinger
Freddy Ostrovsky
Leo Panasevich
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

†Joseph Conte
†Gerald Itzkoff
†Daniel Banner

Violas

Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
†Emily Bruell
†David Rubinstein

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Fenwick Smith
†Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin
William R. Hudgins

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti
Roland Small

Contrabassoon

Gregg Henegar

Horns

Jay Wadenpfuhl
Daniel Katzen
Jonathan Menkis
Richard Mackey
†Kevin Owen

Trumpets

Timothy Morrison
Thomas Rolfs
Peter Chapman
†Bruce Hall

Trombones

Norman Bolter
†Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Timothy Genis

Percussion

Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp

Ann Hobson Pilot

Piano

Bob Winter

Rhythm Section

Fred Buda—drums
Bob Winter—piano

Librarians

Marshall Burlingame
William Shisler
James Harper

Personnel Managers

Lynn Larsen
Bruce M. Creditor

Stage Manager

Peter Riley Pfitzinger

*Participating in a system of
rotated seating

†Substituting, 1993 spring season

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Tuesday evening, May 25, 1993, at 8:00

"EVENING AT POPS"
SPONSORED BY DIGITAL EQUIPMENT CORPORATION

Ride of the Valkyries, from <i>Die Walküre</i>	Wagner
Grand Valse Brillante	Chopin-Anderson
The Girl with the Flaxen Hair	Debussy-Cohen
Little Fugue in G minor	Bach-Cailliet

INTERMISSION

Presenting
JAMES TAYLOR
with
Don Grolnick, piano, Carlos Vega, drums,
Bob Mann, guitar, Jimmy Johnson, bass

The Secret of Life	Taylor
Carolina on My Mind	Taylor-Silverman
Waly-Waly	trad. Scottish, arr. Silverman
Just the Way You Look Tonight	Kern/Fields-Silverman
Copperline	Taylor
Don't Let Me Be Lonely Tonight	Taylor-Silverman
Steamroller	Taylor-Silverman

INTERMISSION

Overture to <i>State Fair</i>	Rodgers-Ramin
Our State Fair—It Might As Well Be Spring— It's a Grand Night for Singing	
Theme from <i>Jurassic Park</i>	Williams
Beautiful Maria of my Soul, from <i>The Mambo Kings</i>	Kraft-Morley
Selections from <i>Aladdin</i>	Menken-Ramin
Arabian Nights—One Jump Ahead— Prince Ali—Whole New World	

This concert is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program, occasional scenes of the audience may be used.

Air transportation courtesy of American Airlines.

Special thanks to Boston Coach.

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Institute of Electrical Engineers, Inc.; Northrop Corporation; AARP; Joseph Warren-Soley Lodge, F. and A.M.; Garden City Travel; Southern Maine Medical Center; Auxiliary; Sandwich High School; Tourco; Immaculate Conception Ladies' Sodality; Clement Associates; St. Jeremiah's Parish; Hampton Recreation; Foster Friends; Joan E. Flanagan Memorial Fund.

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Wednesday evening, May 26, 1993, at 8:00

Ride of the Valkyries, from <i>Die Walküre</i>	Wagner
The Girl with the Flaxen Hair	Debussy-Cohen
Capriccio italien, Op. 45	Tchaikovsky

INTERMISSION

Procession of the Nobles, from <i>Mlada</i>	Rimsky-Korsakov
Romanza andalusa	Sarasate
Zigeunerweisen	Sarasate
TAMARA SMIRNOVA-ŠAJFAR, violin	

INTERMISSION

Overture to <i>Gypsy</i>	Styne
The Magic of Walt Disney	arr. Ferguson
When You Wish Upon a Star—Whistle While You Work— Someday My Prince Will Come—Hi-Diddle Dee-Dee— Chim-Chim-Cher-ee—Zip-A-Dee-Doo-Dah— When You Wish Upon a Star	
Theme from <i>Jurassic Park</i>	Williams
Satin Doll	Ellington-Hayman
South Rampart Street Parade	Bauduc/Haggart-May

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Museum of Science; Laconia Savings Bank/Prestige Plus; BSO Association of Volunteers; Yale Club of Boston; Corporate Sponsor Program; Chelmsford Public Schools; Continental Airlines; Lynnfield Senior Citizen Center; Sacred Heart Parish, Roslindale; St. Joseph's Ladies Sodality.

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Thursday evening, May 27, 1993, at 8:00

Ride of the Valkyries, from <i>Die Walküre</i>	Wagner
The Girl with the Flaxen Hair	Debussy-Cohen
Capriccio italien, Op. 45	Tchaikovsky

INTERMISSION

Procession of the Nobles, from <i>Mlada</i>	Rimsky-Korsakov
Romanza andalusa	Sarasate
Zigeunerweisen	Sarasate
TAMARA SMIRNOVA-ŠAJFAR, violin	

INTERMISSION

Overture to <i>Gypsy</i>	Styne
The Magic of Walt Disney	arr. Ferguson
When You Wish Upon a Star—Whistle While You Work— Someday My Prince Will Come—Hi-Diddle Dee-Dee— Chim-Chim-Cher-ee—Zip-A-Dee-Doo-Dah— When You Wish Upon a Star	
Theme from <i>Jurassic Park</i>	Williams
Satin Doll	Ellington-Hayman
South Rampart Street Parade	Bauduc/Haggart-May

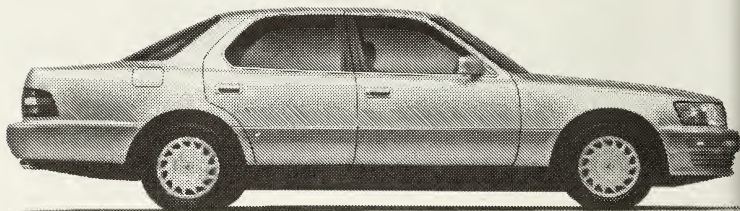
The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Military Affairs Council; Holy Family Hospital and Medical Center; Woodland Junior-Senior High School Band; St. Barbara's Women's Sodality; Walpole Arts Council; West Deptford High School Band; Norton High School; Old Colony Masonic Lodge; Bedford Rotary Club; Friends of the Richards Library; UMass/Boston Alumni Association; Klub Kemper; Saint Mary's Women's Club.

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THE BOSTON POPS ORCHESTRA
 JOHN WILLIAMS, CONDUCTOR
 Friday evening, May 28, 1993, at 8:00
 DONALD PIPPIN conducting

Galop from <i>Moscow, Cheremushky</i>	Shostakovich
Suite from <i>Peer Gynt</i>	Grieg
Morning—Ase's Death—Anitra's Dance— In the Hall of the Mountain King	
Barcarolle from <i>Sebastian</i>	Menotti
Gypsy Dance from <i>Carmen</i>	Bizet

INTERMISSION

Polonaise from <i>Eugene Onegin</i>	Tchaikovsky
Variations on a rococo theme, Op.33 OWEN YOUNG, cello	Tchaikovsky

INTERMISSION

Jerry Herman's Broadway

The Show Tunes	arr. Pippin
It's Today, from <i>Mame</i> —I Am What I Am, from <i>La Cage Aux Folles</i> —It Only Takes a Moment, from <i>Hello, Dolly!</i> —Milk and Honey, from <i>Milk and Honey</i> — Look What Happened to Mabel/I Won't Send Roses, from <i>Mack and Mabel</i> —If He Walked Into My Life/We Need a Little Christmas, from <i>Mame</i> —The Best of Times, from <i>La Cage Aux Folles</i>	
Song on the Sand, from <i>La Cage Aux Folles</i>	arr. Pippin
The International <i>Hello, Dolly!</i>	arr. Pippin

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
 Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
 Chiles Foundation of Portland, Oregon.**

Among Those Present: MIT Graduation Week 1993; New England Baptist Hospital; Stone & Webster
 Engineering Corporation; Monadnock Regional Junior High School Band; Morse Pond School
 Band-Falmouth; Concord Trailways; Dennis-Yarmouth Music Department; Guild of St. Francis/
 Sacred Heart, Newton.

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of Wilbraham
Wilbraham, MA
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Nursing Home
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Scituate Ocean
Manor
Scituate, MA
617-545-1370

Suburban Manor
Nursing Home
Acton, MA
508-263-9101

The Highlands
Fitchburg, MA
508-343-4411

The Oaks
New Bedford, MA
508-998-7807

Evergreen House
Health Center
E. Providence, RI
401-438-3250

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Saturday evening, May 29, 1993, at 8:00
DONALD PIPPIN conducting

Galop from <i>Moscow, Cheremushky</i>	Shostakovich
Suite from <i>Peer Gynt</i>	Grieg
Morning—Ase's Death—Anitra's Dance— In the Hall of the Mountain King	
Barcarolle from <i>Sebastian</i>	Menotti
Gypsy Dance from <i>Carmen</i>	Bizet

INTERMISSION

Polonaise from <i>Eugene Onegin</i>	Tchaikovsky
Variations on a rococo theme, Op.33	Tchaikovsky
OWEN YOUNG, cello	

INTERMISSION

Jerry Herman's Broadway

The Show Tunes	arr. Pippin
It's Today, from <i>Mame</i> —I Am What I Am, from <i>La Cage Aux Folles</i> —It Only Takes a Moment, from <i>Hello, Dolly!</i> —Milk and Honey, from <i>Milk and Honey</i> — Look What Happened to Mabel/I Won't Send Roses, from <i>Mack and Mabel</i> —If He Walked Into My Life/We Need a Little Christmas, from <i>Mame</i> —The Best of Times, from <i>La Cage Aux Folles</i>	
Song on the Sand, from <i>La Cage Aux Folles</i>	arr. Pippin
The International <i>Hello, Dolly!</i>	arr. Pippin

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
Chiles Foundation of Portland, Oregon.**

Among Those Present: Caws; Milford Travel Club; Xenergy, Inc.; Groveland Congregational Church,
UCC; Vermont Transit Tours; Tourco.

B O S T O N



THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS
Conductor

First Violins

John M. Williams
Michael Rosenbloom
Joseph Conte
Maynard Goldman
Kristina Nilsson
Alexander Romanul
Lisa Crockett
Sandra Kott
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Gerald Itzkoff
Colin Davis
Susan Shipley
Stacey Alden

Second Violins

William Waterhouse
Paul MacDowell
Clayton Hoener
Pattison Story
Julie Leven
Robin Cook
Qun Li
Kay Knudsen
Priscilla Hallberg
Abraham Mishkind
Brynn Albanese
Qing Hou

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Barbara Kroll
Susan Culp
Emily Bruell
Donna Jerome
Barbara Wright

Cellos

Emmanuel Feldman
David Finch
George Seaman
Ronald Lowry
Theresa Borsodi
Andrew Mark
Joan Esch
Toni Rapier

Basses

Robert Caplin
Barry Boettger
Thomas Coleman
Henry Peyrebrune
Nicolas Tsolainos
Prentice Pilot
Gregory Koeller

Flutes

Catherine Payne
Elinor Preble

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Kevin Owen
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones

Donald Sanders
Lawrence Isaacson
Mark Cantrell

Tuba

Gary Offenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Richard Flanagan
Neil Grover

Harp

Sarah Schuster Ericsson

Piano

Bob Winter

Librarian

William Shisler

Personnel Managers

Lynn Larsen
Bruce M. Creditor

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, May 30, 1993, at 7:30

HARRY ELLIS DICKSON conducting

OLD TIMERS' NIGHT

Entrance of the Gladiators	Fučik
<i>Poet and Peasant Overture</i>	Suppé
Meditation from <i>Thaïs</i>	Massenet
On the Beautiful Blue Danube, Waltzes, Op. 314	Strauss

INTERMISSION

A Leroy Anderson Festival

Fiddle Faddle	
Blue Tango	
Forgotten Dreams	
Bugler's Holiday	
The Irish Suite	arr. Anderson
The Irish Washerwoman—Minstrel Boy—	
The Last Rose of Summer—The Rakes of Mallow	

INTERMISSION

<i>Look Sharp, Be Sharp</i> March	Merrick-Bennett
George M. Cohan Medley	arr. Bodge
Give My Regards to Broadway—Mary's a Grand Old Name—	
Nellie Kelly, I Love You—You're a Grand Old Flag—You Remind	
Me of My Mother—Harrigan—Yankee Doodle Dandy	
Twelfth-Street Rag	Bowman-Hayman
Memories Sing-along	arr. Hayman
Memories—School Days—I'm Looking Over a	
Four-Leaf Clover—Row, Row, Row—I Want a Girl—	
Always—A Pretty Girl—If You Knew Suzy—	
Deep in the Heart of Texas—God Bless America	
Sing-along lyrics appear on page 24.	

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
Chiles Foundation of Portland, Oregon.**

Among Those Present: St. John the Evangelist Sodality; Castle Island Association; Perkiomen Tours & Travel; Centre Congregational Church; St. Paul's Social Group; St. James Church; Traditional Tours; Bethany Covenant Church, Londonderry, N.H.; First-Calvary Baptist Church; Temple Israel Brotherhood; Lombard 50th Wedding Anniversary; Kiwanis Club of Plymouth; Braintree Point Women's Club; Plymouth Senior Tours; St. Brendan's Parish; Trav-a-longs; Leisure Woods; State Street Bank and Trust Company; Jack Satter House Tenants Association, Revere; Arlington Seniors Association.

MEMORIES SING-ALONG

arranged by Richard Hayman

MEMORIES

by Gus Kahn and E. Van Alstyne

Memories, memories, dreams of love so true,
O'er the sea of memory I'm drifting back to you;
Childhood days, wildwood days
Among the birds and bees—
You left me alone but still you're my own
In my beautiful memories.

SCHOOL DAYS

by Gus Edwards and Will Cobb

School days, school days,
Dear old golden rule days.
Readin' and writin' an' 'rithmetic
Taught to the tune of a hick'ry stick.
You were my queen in calico,
I was your bashful barefoot beau;
And you wrote on my slate I love you so,
When we were a couple of kids.

I'M LOOKING OVER A FOUR-LEAF CLOVER

by Mort Dixon and Harry Woods

I'm looking over a four-leaf clover
That I overlooked before.
One leaf is sunshine, the second is rain,
Third is the roses that grow in the lane.
No need explaining the one remaining
Is somebody I adore.
I'm looking over a four-leaf clover
That I overlooked before.

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ROW, ROW, ROW

by Jimmie Monaco and William Jerome

Row, row, row,
Way up the river he would
Row, row, row.
A hug he'd give her
Then he'd kiss her now and then,
She would tell him when,
He'd fool around and fool around
And then they'd kiss again.
And then he'd row, row, row,
A little further he would row, Oh, oh, oh, oh,
Then he'd drop both his oars, take a few more encores
And then he'd row, row, row.

I WANT A GIRL

by Harry Von Tilzer and William Dillon

I want a girl just like the girl that married dear old dad—
She was a pearl and the only girl that daddy ever had—
A good old-fashioned girl with heart so true
One who loves nobody else but you—
I want a girl just like the girl that married dear old dad.

ALWAYS

by Irving Berlin

I'll be loving you—Always
With a love that's true—Always.
When the things you've planned

Need a helping hand

I will understand—Always, always.

Days may not be fair—Always,
That's when I'll be there—Always.
Not for just an hour,
Not for just a day,
Not for just a year but—Always.

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A PRETTY GIRL

by Irving Berlin

A pretty girl is like a melody
That haunts you night and day.
Just like the strain of a haunting refrain,
She'll start upon a marathon
And run around your brain.
You can't escape, she's in your memory
By morning, night and noon—
She will leave you and then
Come back again,
A pretty girl is just like a pretty tune.

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IF YOU KNEW SUZY

by Buddy deSylva and Joseph Meyer

If you knew Suzy, like I know Suzy
Oh! oh! oh! what a girl.
There's none so classy as this fair lassie,
Oh! oh! holy Moses, what a chassie.
We went riding, she didn't balk,
Back from Yonkers I'm the one that had to walk!
If you knew Suzy, like I know Suzy
Oh! oh! what a girl.

DEEP IN THE HEART OF TEXAS

by Don Swander and June Hershey

The stars at night are big and bright
Deep in the heart of Texas,
The prairie sky is wide and high
Deep in the heart of Texas,
The sage in bloom is like perfume
Deep in the heart of Texas,
Reminds me of the one I love
Deep in the heart of Texas.

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GOD BLESS AMERICA

by Irving Berlin

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet home.
God bless America, my home sweet home.

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangement of "Beautiful Maria of My Soul" from *The Mambo Kings*. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

RIDE OF THE VALKYRIES from DIE WALKÜRE

Richard Wagner (1813-83)

One of the most exciting passages in all of music is the famous *Ride of the Valkyries*, which is actually the orchestral introduction to the final act of Wagner's *Die Walküre* (*The Valkyrie*), which is, in turn, the second installment of his four-part mini-series *The Ring of the Nibelung*, an epic retelling of old Nordic myths from the point of view of mid-nineteenth-century philosophy and social thought. The Valkyries were the nine heroic maidens, daughters of the Nordic god Odin (or Wotan, in Wagner's version) who rode over battlefields on mighty flying horses and selected the bravest of the slain to be taken to Valhalla, the abode of the gods, where they could enjoy endless bliss and be prepared to take part—on Wotan's side—in a coming battle between the various supernatural forces of the universe. Wagner's music depicting the gathering of the nine warrior-maidens is kept exciting by the way he has built it up with three *ostinatos* (musical figures repeated over and over again) going on at the same time on top of one another: a dotted rhythmic "galloping" figure in the woodwinds, a swirling and swooping of rapidly running strings, and finally the powerful voice of the trombones with a more extended melody.

GRANDE VALSE BRILLANTE in E-flat, Opus 18

Frédéric Chopin (1810-49)

Chopin was one of the most brilliant inventors of a new style for piano composition in a century of brilliant pianist-inventors. His wonderful gift for melody combined with an adventurous sense of harmony make his compositions satisfying even in transcription, far from the specific sonorities of the piano that originally gave them life. The waltz was the great dance craze of the nineteenth century. Chopin wrote seventeen waltzes for piano solo, none of them intended to be danced to. The very heading *Grande Valse brillante* ("Big, brilliant waltz") that he gave to many of his waltzes suggests that this is music for listeners, who are to be held in awe by the virtuosity of the player even as they are carried away by the verve of the rhythm and the seductiveness of the melody. The Waltz in E-flat, Opus 18, is probably the best-known and best-loved of all.

ALADDIN

Alan Menken (b.1949)

Back in the 1930s, the Walt Disney studio turned out *Snow White*, a full-fledged book musical with songs that supported and developed the story, at a time when hardly any Broadway show was so thoroughly integrated. Today the book musical on Broadway is less important than it has been at any time in the last half-century, but Disney has turned out three successive animated musicals that sustain the tradition at the highest level. Following upon *The Little Mermaid* and the even more successful *Beauty and the Beast*, composer Alan Menken and lyricist Howard Ashman produced a score for a richly adventurous and witty *Aladdin*, with an extraordinary performance by Robin Williams as an off-the-wall genie. As with their two previous scores, *Aladdin's* songs

move the story along with melody and rhyme, harmony and wit. Sadly, they represent the last work of Howard Ashman, who died while the film was in production; Tim Rice came in to complete the lyrics for the film.

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CAPRICCIO ITALIEN, Opus 45

Pyotr Ilyich Tchaikovsky (1840-93)

During a period of creative emptiness (when he undertook to compose his seldom-played second piano concerto out of sheer boredom!), Tchaikovsky made a midwinter visit to the warmer climes of Italy, where he spent three months between January and March 1880. This experience of Italy suggested to him the idea of emulating Glinka's musical evocations of the Mediterranean world (especially his *Recollection of a Summer Night in Madrid*) by assembling a series of characteristic local melodies into a musical potpourri that conjures memories of the Italian peninsula. It has been said that the opening fanfare was a military *reveille* for the soldiers in the barracks next to Tchaikovsky's hotel, and that it woke him daily while he was planning the work. The com-

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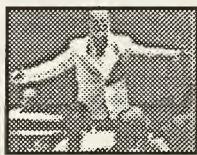
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poser finished the work in May, after his return to Moscow. Its sheer tunefulness and bold orchestral colors have made the Italian Capriccio a popular score from the time of its first performance in Moscow the following December.

PROCESSION OF THE NOBLES FROM *MLADA*

Nikolai Rimsky-Korsakov (1844-1908)

In 1872 the director of the Russian imperial theaters commissioned Rimsky-Korsakov, Mussorgsky, Cui, and Borodin to compose a collaborative opera-ballet entitled *Mlada*. Though all of them wrote music for the planned production, it came to nothing in the end, and most of the composers used their music in other works. In 1889, on the second anniversary of Borodin's death, Rimsky-Korsakov and a group of friends gathered in his memory and played through some of his music including the old music they had composed for *Mlada*. Someone suggested that it would be a perfect subject for Rimsky to compose himself, and he decided at once to undertake it, revising and extending the original libretto. The music was influenced by his new discovery of Wagner, whose *Ring of the Nibelung* completely overwhelmed him and caused him to devote himself almost totally to opera for the rest of his life. The score is filled with the orchestral inventions for which Rimsky-Korsakov has become famous.

ZIGEUNERWEISEN, Opus 20

ROMANZA ANDALUSA, Opus 22, No. 1

Pablo de Sarasate (1844-1908)

Pablo de Sarasate was one of the greatest violinists of the 19th century, a musician who received the dedications of an astonishing number of virtuoso showpieces, many of which still remain in the repertory—among them Bruch's Second Concerto and *Scottish Fantasy*, Saint-Saëns's First and Third Concertos as well as the *Introduction and Rondo Capriccioso*, Lalo's *Symphonie espagnole*, Joachim's Variations for violin and orchestra, and Wieniawski's Second Concerto. He was not a great composer of original material, but he could rework other compositions (such as Bizet's *Carmen* or a collection of folk melodies) into an effective concert piece displaying his extraordinary technique. His most famous piece, *Zigeunerweisen* ("Gypsy Airs"), published in 1878, reveals a canny awareness of overall musical effect and an ability to show off the soloist in various guises through the changes of mood and tempo in his treatment of "exotic" gypsy music. Sarasate also created four books of Spanish dances, Opus 21, 22, 23, and 26; in these he adapted for his own virtuosic purposes folk and popular melodies from his native Spain. The *Romanza andalusa* opens the second book.

GALOP from *MOSCOW, CHEREMUSHKY*

Dmitri Shostakovich (1906-75)

Admirers of Shostakovich's dramatic symphonies and concertos are likely to be unaware that the composer also wrote a very substantial quantity of lighter music as well, never scorning the possibility of creating a hit song. In his early days he composed incidental music and songs for many plays and even created a full-fledged operetta in the 1930s (it has only just turned up, after being lost for many years, and is not even listed in *The New Grove Dictionary of Music*). He composed film music throughout his career as well, for both tragic and comic tales. In 1958 Shostakovich returned to the operetta for a full-scale three-act work, *Moskva, Cheryomushki* (the title refers to a region in the city of Moscow), which opened on January 24, 1959, to substantial success.

BARCAROLLE from *SEBASTIAN*, BALLET SUITE

Gian Carlo Menotti (b.1911)

Gian Carlo Menotti is best known for his operas, above all *The Medium*, *The Consul*, and *Amahl and the Night Visitors*. But he has also written several ballets. Indeed, the surprise is that he hasn't composed more of them, given the view he once expressed to a biog-

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rapher: "Like dance, music is also the expression of the human body." *Sebastian* was commissioned in 1944 and performed by the Ballet International in New York on October 31, 1944. Menotti's scenario draws on an image found frequently in religious art: St. Sebastian tied to a tree and shot through with arrows at the order of the Emperor Diocletian. But the composer embeds this visual image in an entirely original story set in 17th-century Venice. The barcarolle is a bit of local color, highlighting the Venetian setting.

GYPSY DANCE FROM CARMEN

Georges Bizet (1837-75)

For all that *Carmen* is now very near the top of the list of the world's most popular operas—and deservedly so—the opera started life with serious doubts as to whether it would last. Composed for the Opéra Comique, a theater that catered to middle-class family audiences, which expected rather light entertainment and heroines of unimpeachable morals, *Carmen* challenged the opening night crowd on every point. It was a serious story ending in the death of the title character—who was more than willing to take part in smuggling and to use her charms to her own advantage—at the hands of a former lover. Bizet had put his all into this last work and died only three months after the opera's opening, too soon to know that he had composed an imperishable masterpiece, filled with the kinds of melodies that, once heard, never leave the memory. And it is a masterpiece of orchestral color and power. Whether performed in its original version, as an *opéra comique* (with spoken dialogue—as Bizet conceived it), or in the post-humous revision by the composer's pupil Guiraud (the way it has been most often heard until recently), *Carmen* has never ceased to entrance. The "Gypsy Dance," heard in the café de Lillas Pastia, where a group of smugglers likes to gather, is filled with color and energy.

VARIATIONS ON A ROCOCO THEME FOR CELLO AND ORCHESTRA, Opus 33

Pyotr Ilyich Tchaikovsky (1840-93)

Tchaikovsky, that impulsive and romantic Russian, held all his life a passion for the pellucid music of Mozart and the classical style of an earlier century. Thus, when distraught at the failure of his fourth opera, *Vakula the Smith*, he promptly lost himself in work and produced this pastiche of eighteenth-century style in a series of brilliant variations on a graceful theme that seems to be his own. At least, no one has yet identified any other source for the tune. When Liszt first heard the work at a festival in Wiesbaden in 1879, his reaction was highly gratifying to the self-doubting composer: "At last, music again!"

ENTRANCE OF THE GLADIATORS, Opus 68

Julius Fučík (1872-1916)

The *Entrance of the Gladiators* is one of those tunes that everyone knows without being able to give it a title; for years it has been one of the most popular of all marches used by circuses, so that it may be considered even the quintessential circus march. Fučík was a Czech musician who studied composition with Dvořák at the Prague Conservatory (he also studied violin and bassoon). He spent most of his professional career as a bandmaster in Zagreb, Sarajevo, Budapest, and Prague. He retired in 1913, married, and settled in Berlin, where he formed an orchestra and a music publishing firm, but his activities were cut short by the outbreak of war and the onset of cancer. He left nearly 300 dances, marches, and overtures, of which *Entrance of the Gladiators* is universally famous.

OVERTURE TO POET AND PEASANT

Franz von Suppé (1820-95)

Franz von Suppé essentially founded the Viennese operetta tradition, taking the sharply satirical, witty form as developed in Paris by Offenbach and crafting it with a warmer

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sentimentality to suit the tastes of his compatriots, beginning with *Das Pensionat* in 1860 and continuing with such masterpieces of light opera as *Beautiful Galathea* (1865) and *Boccaccio* (1879), one of the few Continental operettas that was able to hold its own in the United States after the first success of Gilbert and Sullivan's *HMS Pinafore* in 1879 and *The Mikado* in 1885. But even before he first wrote an operetta, Suppé was very much involved in the popular theater. In 1846 he composed the incidental music to a farce called *Poet and Peasant*. Its overture became so popular that the publisher Aibl brought it out in arrangements for some 59 different combinations of instruments! In our own century, this overture has been used again and again to provide background themes for dozens of animated cartoons.

MEDITATION from *THAÏS*

Jules Massenet (1842-1912)

Massenet's opera *Thaïs* is an adaptation of the tongue-in-cheek novel of the same name by Anatole France. The title character is a dancer and shameless courtesan in fourth-century Alexandria; the pious Athanaël devotes himself to bringing about her conversion to a purer life—only to find that, when he succeeds, he regrets having done so. Massenet treats the subject a great deal more solemnly than the novelist, though. Far and away the most popular excerpt from the opera is the symphonic intermezzo known as the "Meditation"; its sustained violin solo has long been a favorite way for string players to demonstrate their legato technique, and audiences have welcomed it.

A LEROY ANDERSON FESTIVAL

A graduate of Harvard, where he studied composition with Walter Piston and Georges Enesco, Leroy Anderson (1908-75) was, for all intents and purposes, discovered by Arthur Fiedler, who performed his *Jazz Pizzicato* in 1938 and subsequently commissioned and performed many original compositions conceived for Boston Pops concerts. The result was a unique series of light orchestral works, brilliantly conceived and scored, some of them based on musical jokes or stunts, other simply employing infectious melodies and popular dance rhythms. Many of these works have long since established themselves as American classics, including *The Typewriter*, *Belle of the Ball*, *The Syncopated Clock*, *Blue Tango*, and *Fiddle-Faddle*.

GEORGE M. COHAN MEDLEY

Born into a show-business family, George M. Cohan (1878-1942) was a many-talented man of the theater: singer, dancer, actor, writer, composer, and director. At a time when lush and beautiful European operettas dominated our musical theater, Cohan drew upon the heritage of the Irish immigrants and their theatrical traditions to create a lively and spunky kind of show that avoided the starchy, stereotyped lyrics and dialogue of the operetta and replaced them with normal, slangy, everyday speech. The results rarely pleased the critics, who were much higher-browed than Cohan or his audience, but they had the effect of modernizing the American musical theater and paving the way for the new generation to come: Irving Berlin, Jerome Kern, George Gershwin, and so many others. The medley performed here contains tunes from many of Cohan's major shows. His first big hit, *Little Johnny Jones* (1904), was as advanced and progressive a musical as New York had ever seen. It contained two of Cohan's biggest hits: "Give My Regards to Broadway," and "The Yankee Doodle Boy." Two new Cohan shows opened within the space of six weeks in 1906: New Year's Day saw the premiere of *45 Minutes from Broadway*, which contained "Mary's a Grand Old Name"; and on Lincoln's birthday *George Washington Jr.* opened with "You're a Grand Old Flag." *The American Idea* of 1908 contained Cohan's famous spelling song "H-A-double R-I-G-A-N." The latest show represented here, *Little Nellie Kelly* (1922), had two songs that achieved considerable fame, "Nellie Kelly, I Love You" and "You Remind Me of My Mother."

—Steven Ledbetter

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James Taylor



James Taylor almost single-handedly redefined the singer-songwriter movement of the 1970s, with classic hits such as "Fire and Rain," "Don't Let Me Be Lonely," "Something in the Way She Moves," "Mexico," and covers of "Mockingbird," "Handyman," and "How Sweet It Is." Among his twelve gold and four platinum albums are *Sweet Baby James*, *Mudslide Slim and the Blue Horizon*, *One Man Dog*, *Walking Man*, *Gorilla*, and *In the Pocket* (all for Warner Bros. records), as well as *JT*, *Flag*, *Dad Loves His Work*, *That's Why I'm Here*, *Never Die Young*, and his most recent gold album, *New Moon Shine* (all on the Columbia label). After the release of *Never Die Young* in 1988, Mr. Taylor embarked on a triumphant tour of America and

saw a taped full-length concert performance become one of the most popular specials aired on PBS that winter. Recorded live at Boston's Colonial Theatre, it was subsequently released on home video, with the title *James Taylor in Concert*. The video features some of his most celebrated songs, including "Carolina on My Mind," "Steamroller," and "Up On the Roof." A perennially popular live entertainer, Mr. Taylor continues to win new generations of fans. This past March he released *Squibnocket*, his second long-form home video for CMV (Columbia Music Video). The video features the singer-songwriter and his band performing in an old barn near Squibnocket, Massachusetts, while rehearsing for the tremendously successful 1991-92 tour launched in support of *New Moon Shine*. Included are songs from every phase of James Taylor's career, from early hits like "Fire and Rain," "You've Got a Friend," "Sweet Baby James," "Country Road," "You Can Close Your Eyes," "Mexico," and "Your Smiling Face" to more recent songs such as



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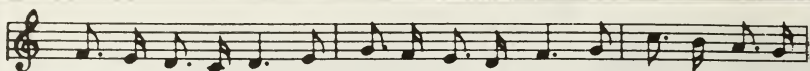
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"(I've Got to) Stop Thinkin' 'Bout That," "Shed a Little Light," "The Frozen Man," and "Copperline." The Squibnocket performance originally aired on the Disney Channel last year under the title *Goin' Home*. The special garnered two 1992 ACE Award nominations. In March, PBS telecast *Squibnocket* several times during its pledge drive. James Taylor is performing for the first time with John Williams and the Boston Pops Orchestra.

Tamara Smirnova-Šajfar



Born in 1958 in Siberia, Tamara Smirnova-Šajfar is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova-Šajfar began playing the violin at the age of six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow, where she studied with Eugenia Chugaeva. Upon completing her studies she moved to Zagreb, where she soon became concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, Ms. Smirnova-Šajfar won acclaim for her numerous solo recitals and solo appearances with the Zagreb Philharmonic Orchestra, the Slovene Philharmonic Orchestra, the

Zagreb Soloists, and the Dubrovnik City Orchestra, among others. She has also appeared with orchestras in the former Soviet Union and has concertized in Czechoslovakia, West Germany, Belgium, and Great Britain. A Bronze Medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova-Šajfar performs regularly at the Dubrovnik Summer Festival and is a laureate of the annual award of the Croatian Musicians Association for 1988, "Milka Trnina." In November 1986 she made her acclaimed American recital debut at Jordan Hall with a benefit performance for Project STEP (String Training and Educational Program for Minority Students). She has performed regularly as concerto soloist with the Boston Pops Orchestra and many New England orchestras, as well as in California and North Carolina. In November 1989 she made her first BSO appearances as a concerto soloist during the orchestra's subscription season. Ms. Smirnova-Šajfar has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb. She now makes her home in Newton with her husband Miljenko Šajfar, who was principal cellist of the Zagreb Philharmonic, and their son. In September 1992, in Zagreb, Ms. Smirnova-Šajfar recorded Bach's complete unaccompanied solo violin works for Croatia Records. She also opened the Zagreb Philharmonic season as soloist in Beethoven's Violin Concerto.

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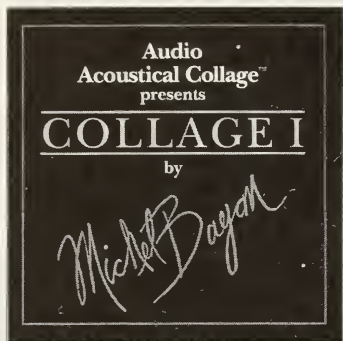
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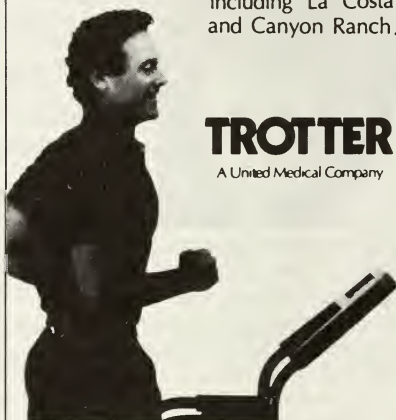
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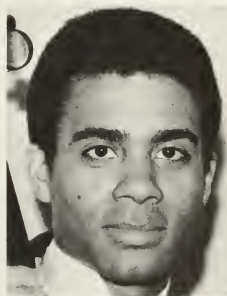
Donald Pippin



Musical director of New York's famed Radio City Music Hall, Donald Pippin is also one of Broadway's most honored conductors. He is the recipient of the Tony Award for *Oliver*, the Emmy Award for *Broadway Sings Jule Styne*, the Drama Desk Award "for consistently outstanding musical direction and commitment to the theatre," and a gold record award for the original cast album of *A Chorus Line*. Mr. Pippin's Broadway credits include *La Cage Aux Folles*, *Cabaret*, *Teddy and Alice*, *Jerry's Girls*, *Woman of the Year*, *Mack and Mabel*, *Seesaw*, *Applause*, *Mame*, *Oliver*, and *A Chorus Line*. On television he was musical director for the tribute to Alan Jay Lerner seen on "Live from Lincoln Center" as part of PBS's *Great Performances*

series. For several years he has also served as musical director of the Miss America Pageant. Mr. Pippin has led major symphony orchestras in the United States and England, and was invited by Beverly Sills to be guest conductor for the New York City Opera's production of *The Music Man*. In 1990 he was in London to conduct the 25th Anniversary Gala of *Hello, Dolly!* with Carol Channing. He returned there the following year to lead the concerts celebrating the 100th birthday of Cole Porter. This program, heard at both London's Prince Edward Theatre and New York's Carnegie Hall, has been released on Teldec records. Another Cole Porter recording, *Nymph Errant*, conceived and arranged by Mr. Pippin, is available on Angel Records. His latest recording, entitled *Jerry Herman's Broadway*, was released in the fall of 1992 on RCA Victor. In addition to his debut with the Boston Pops Orchestra, the current season brings a star-studded Hollywood Bowl performance with the Los Angeles Philharmonic and a return engagement with the Pacific Symphony Orchestra. Born in Macon, Georgia, Donald Pippin is a classically trained pianist-conductor-composer; his teachers have included James Friskin, Tibor Serly, Dmitri Dounis, Victor Bay, and Anshel Brusilow.

Owen Young



Boston Symphony cellist Owen Young graduated *cum laude* from Yale University with bachelor's and master's degrees in music. A student of Aldo Parisot, he served as principal cellist with the Yale Symphony Orchestra and was a soloist on that orchestra's 1985 European tour. A Tanglewood Music Center Fellow in 1986 and 1987, and a participant also in the Banff and Aspen summer music festivals, he performs chamber music and recitals frequently in the United States and abroad. Mr. Young played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the BSO for the 1988-89 season. From 1989 to 1991 he was a member of the Pittsburgh Symphony; from 1990 to 1991 he was a member of the music faculty of Duquesne University in Pittsburgh. He joined the Boston Symphony Orchestra in August 1991, at Tanglewood. Mr. Young is currently Resident Tutor of Music and Director of Concerts in Dunster House at Harvard University. In Boston he is involved in teaching and coaching at The Walnut Hill School, the New England Conservatory Extension Division, the Boston University Tanglewood Institute, and with Project STEP (String Training and Educational Program for minority students). He is making his debut as soloist with the Boston Pops Orchestra.



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Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.

John Williams: The Boston Years



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an exhibit documenting John Williams's tenure as Conductor of the Boston Pops. Mounted by the BSO Archives, the exhibit draws on material from the Archives and the BSO Press Office. Shown here is Mr. Williams making his debut as Conductor of the Boston Pops Orchestra on January 22, 1980, at Carnegie Hall. Also on display is an exhibit entitled "Glimpses of the Past," on the history of the Boston Pops since its founding in 1885.

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John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the 1993 season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as

Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy films, including *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He recently completed the music for Steven Spielberg's film *Jurassic Park* and is working on the score to another new Spielberg film, *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, *Swing, Swing, Swing*, *Bernstein by Boston*, *Pops in Love*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe* (an album of favorite Russian music), and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, and a new Christmas album entitled *Joy to the World*. Their newest album for Sony, entitled *Unforgettable*, has just been released.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990, and will return there with that ensemble this June. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from many American colleges and universities.

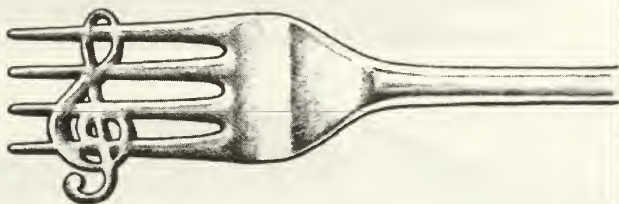
Harry Ellis Dickson



Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at

the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a



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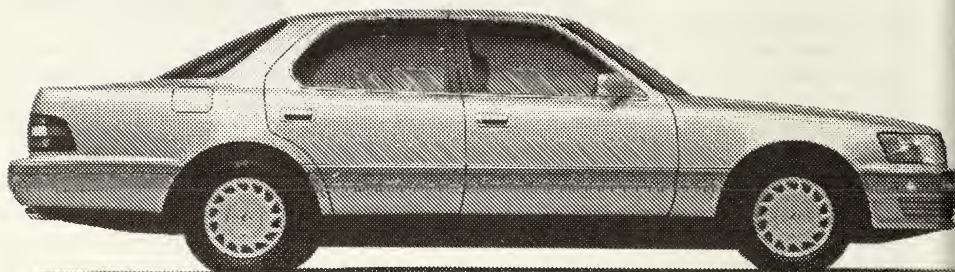
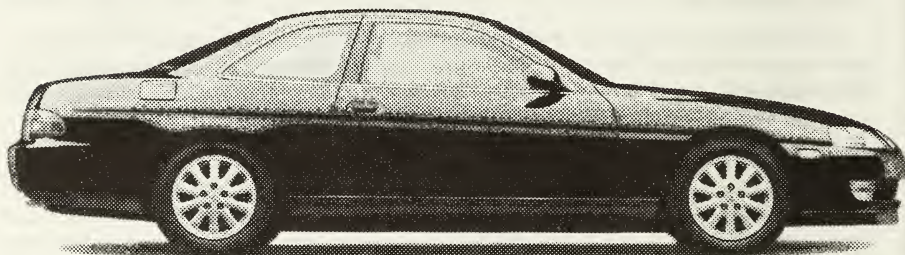
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conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

Ronald Feldman



Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

A Brief History of the Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the



conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops broadcasts have been heard nationally each week. Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings for Sony Classical and Philips Records.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990 and will return there with that ensemble this June. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.



THE BOSTON POPS
ORCHESTRA

JOHN WILLIAMS
Conductor

HARRY ELLIS DICKSON
*Associate Conductor
Laureate*

RONALD FELDMAN
Assistant Conductor

First Violins

Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Victor Romanul
Edward and Bertha C. Rose Chair
Laura Park
Bo Youp Hwang
Lucia Lin
Gottfried Wilfinger
Fedy Ostrovsky
Leo Panasevich
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriadis
*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

†Joseph Conte
†Gerald Itzkoff
†Daniel Banner

Violas

Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
†Emily Bruell
†David Rubinstein

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Fenwick Smith
†Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin
William R. Hudgins

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti
Roland Small

Contrabassoon

Gregg Henegar

Horns

Jay Wadenpfuhl
Daniel Katzen
Jonathan Menkis
Richard Mackey
†Kevin Owen

Trumpets

Timothy Morrison
Thomas Rolfs
Peter Chapman
†Bruce Hall

Trombones

Norman Bolter
†Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Timothy Genis

Percussion

Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp

Ann Hobson Pilot

Piano

Bob Winter

Rhythm Section

Fred Buda—drums
Bob Winter—piano

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William Shisler
James Harper

Personnel Managers

Lynn Larsen
Bruce M. Creditor

Stage Manager

Peter Riley Pfitzinger

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rotated seating
†Substituting, 1993 spring season

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Tuesday evening, June 1, 1993, at 8:00
HARRY ELLIS DICKSON conducting

Procession of the Nobles, from <i>Mlada</i>	Rimsky-Korsakov
Overture to <i>Russlan and Ludmilla</i>	Glinka
Capriccio italien, Op. 45	Tchaikovsky

INTERMISSION

Overture to <i>The Marriage of Figaro</i>	Mozart
Trombone Concerto, from <i>Serenata in D</i>	L. Mozart
Allegro moderato	
Adagio	
Minuet	
Allegro	
RONALD BARRON	

INTERMISSION

Strike Up the Band	Gershwin-Green
Selections from <i>Girl Crazy</i>	Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time— But Not for Me—I Got Rhythm (reprise)	
Trumpeter's Lullaby	Anderson
Timothy Morrison, trumpet solo	
Bugler's Holiday	Anderson
Music of the Night, from <i>The Phantom of the Opera</i>	Lloyd Webber-Morley
All Aboard! (A Sentimental Journey)	arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—Casey Jones— Tuxedo Junction—Alabama Bound—Night Train— Take the 'A' Train—On the Atchison, Topeka, and the Santa Fe— Wabash Cannon Ball—Orange Blossom Special	

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

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Among Those Present: Agassiz Village; Boston Chamber Executives Club; Copeland Companies;
St. Jude Medical; Rotary Club of Wellesley; Reading Chamber of Commerce; Friends of Swampscott
Public Library; New London Hospital Day Committee; University Club of Boston; Hebrew Rehabilitation Center for the Aged; Newport School; Innovatours, Inc.; Tolland High School Band.

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Wednesday evening, June 2, 1993, at 8:00

PRESIDENTS AT POPS

Bugler's Dream and Olympic Fanfare	Williams
<i>Poet and Peasant Overture</i>	Suppé
Gaîté parisienne	Offenbach
Overture—Allegro brillante—Polka— Galop—Valse—March—Can-can—Finale	

INTERMISSION

<i>Look Sharp, Be Sharp March</i>	Merrick-Bennett
Sandpaper Ballet	Anderson
Pops Hoedown	arr. Hayman
Take Me Out to the Pops Night	von Tilzer-Bodge
All Aboard (A Sentimental Journey)	arr. Hayman
Sentimental Journey—Chattanooga Choo Choo— Casey Jones—Tuxedo Junction—Alabama Bound— Night Train—Take the 'A' Train—On the Atchison, Topeka and the Santa Fe—Wabash Cannon Ball— Orange Blossom Special	

INTERMISSION

S'Wonderful, from <i>Funny Face</i>	Gershwin-Ramin
Lover, from <i>Love Me Tonight</i>	Rodgers/Hart-Osser
The Man I Love	Gershwin/Gershwin-Haile/Moore
Love is Where You Find It	Warren/Dubin/Mercer-Osser
SUSAN POWELL, soprano	
When the Saints Go Marchin' In	arr. May

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Thursday evening, June 3, 1993, at 8:00
RONALD FELDMAN conducting

TECH NIGHT AT POPS

Excerpts from *Scheherazade*

Rimsky-Korsakov

I. Largo e maestoso—Allegro non troppo

II. Lento—Andantino—Allegro molto—

Vivace scherzando—Allegro molto ed animato

INTERMISSION

Sinfonia concertante in E-flat for violin and viola, K.364(320d)

Mozart

Allegro maestoso

Andante

Presto

SHEILA FIEKOWSKY, violin

ROBERT BARNES, viola

INTERMISSION

Arise, All Ye of MIT

Film Music of John Williams

March from *Superman*

Princess Leia Theme from *Star Wars*

Devil's Dance from *The Witches of Eastwick*

Raiders March (Indiana Jones Theme)

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, CONDUCTOR
Friday evening, June 4, 1993, at 8:00
RONALD FELDMAN conducting

Excerpts from *Scheherazade*

Rimsky-Korsakov

I. Largo e maestoso—Allegro non troppo

II. Lento—Andantino—Allegro molto—

Vivace scherzando—Allegro molto ed animato

INTERMISSION

Sinfonia concertante in E-flat for violin and viola, K.364(320d)

Mozart

Allegro maestoso

Andante

Presto

SHEILA FIEKOWSKY, violin

ROBERT BARNES, viola

INTERMISSION

Raiders March (Indiana Jones Theme)

Williams

March of the Slave Children, from

Williams

Indiana Jones and the Temple of Doom

Devil's Dance from *The Witches of Eastwick*

Williams

When the Saints Go Marchin' In

arr. May

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
Chiles Foundation of Portland, Oregon.**

Among Those Present: Harvard Business School; Simmons College Alumnae Association, celebrating the retirement of Dr. William J. Holmes, President, Simmons College; Bentley College Alumni Association; Wheelock College Alumni Association; Lasell Alumnae Association; New World Tours; United Church of Christ in Canton; Melrose-Wakefield Area Branch of AAUW; Malden Hospital; Pairs & Spares, First Congregational Church; Band-Chorus, Memorial High School, Manchester, N.H.; MBTA Employees' Association; Greater Beverly College Club, Inc.

B O S T O N



THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS
Conductor

First Violins

Joseph Scheer
Michael Rosenbloom
John M. Williams
Maynard Goldman
Kristina Nilsson
Lisa Crockett
Joseph Conte
Sandra Kott
Sharan Leventhal
Tison Street
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Gerald Itzkoff

Second Violins

William Waterhouse
Paul MacDowell
Clayton Hoener
Susan Shipley
Pattison Story
Harris Shilakowsky
Colin Davis
Kay Knudsen
Dorothy Han
Julie Leven
Priscilla Hallberg
Abraham Mishkind

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Barbara Kroll
Susan Culp
Donna Jerome
Barbara Wright
Holly Barnes

Cellos

Emmanuel Feldman
David Finch
George Seaman
Ronald Lowry
Theresa Borsodi
Andrew Mark
Joan Esch
Toni Rapier

Basses

Robert Caplin
Barry Boettger
James Freeman
Thomas Coleman
Henry Peyrebrune
Nicolas Tsolainos
Prentice Pilot

Flutes

Marianne Gedigian
Elinor Preble

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Kevin Owen
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones

Donald Sanders
Lawrence Isaacson
Mark Cantrell

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Richard Flanagan
Patrick Hollenbeck

Harp

Sarah Schuster Ericsson

Piano

Bob Winter

Librarian

William Shisler

Personnel Managers

Lynn Larsen
Bruce M. Creditor

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 5, 1993, at 8:00

KEITH LOCKHART conducting

Dance of the Tumblers, from *The Snow Maiden* Rimsky-Korsakov

Interlude and Spanish Dance, from *La Vida Breve* Falla

Elegy and Cotillion, from *Fall River Legend* Gould

Performed in celebration of Morton Gould's 80th birthday

Sabre Dance from *Gayne* Khachaturian

INTERMISSION

Totentanz, for piano and orchestra (1853 version) Liszt

American premiere

STEVEN MAYER

Grande tarantelle, for piano and orchestra Gottschalk

MR. MAYER

INTERMISSION

Three Dance Episodes from *On the Town* Bernstein

The Great Lover—Lonely Town: Pas de Deux—Times Square: 1944

Richard Rodgers Waltzes arr. Anderson

Lover, from *Love Me Tonight*

Falling in Love with Love, from the *Boys from Syracuse*

Oh, What a Beautiful Morning, from *Oklahoma!*

It's a Grand Night for Singing, from *State Fair*

Gotta Dance, a tribute to Jerome Robbins arr. Ramin

Gotta Dance, from *Look Ma, I'm Dancing*

Papa, Won't You Dance with Me, from *High Button Shoes*

New York, New York, from *On the Town*

Tonight Quintet, from *West Side Story*

Comedy Tonight, from *A Funny Thing Happened on the Way to the Forum*

Small World and Rose's Turn, from *Gypsy*

I'm Flying, from *Peter Pan*

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present; 20th International IMMS Convention; WCRB-102.5 FM; Hingham Ladies' Club; CPA Patrons & Wives Scholarship Foundation; Lutheran Church of Bedford; Massachusetts Eye & Ear Alumni; First Parish in Framingham; Gardner Boat Club; Nat'l Association of Corrosion Engineers; Hobart & William Smith Club of Boston; Bank of Boston; Mass. Assoc. for Medical Technology; Freedom Tours; Indian Tree Travel; Star of the Sea Church; Ambrosia Tours; Innovatours, Inc.; Red Lion Tours; Aid Association for Lutherans, Branch 158; Coughlin Travel-The Richer Life Group; St. Paul Lutheran Church; Maineline Tours; Creative Group; Ava Dorfman Senior Citizens.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 6, 1993, at 7:30

KEITH LOCKHART conducting

Dance of the Tumblers, from *The Snow Maiden* Rimsky-Korsakov

Interlude and Spanish Dance, from *La Vida Breve* Falla

Elegy and Cotillion, from *Fall River Legend* Gould

Performed in celebration of Morton Gould's 80th birthday

Sabre Dance from *Gayne* Khachaturian

INTERMISSION

Totentanz, for piano and orchestra (1853 version) Liszt

STEVEN MAYER

Grande tarantelle, for piano and orchestra Gottschalk

MR. MAYER

INTERMISSION

Three Dance Episodes from *On the Town* Bernstein

The Great Lover—Lonely Town: Pas de Deux—Times Square: 1944

Richard Rodgers Waltzes arr. Anderson

Lover, from *Love Me Tonight*

Falling in Love with Love, from the *Boys from Syracuse*

Oh, What a Beautiful Morning, from *Oklahoma!*

It's a Grand Night for Singing, from *State Fair*

The Stars and Stripes Forever Sousa

Noah T. Herndon conducting

Mr. Herndon's appearance is made possible by a gift to the Boston Pops Fund
from Brown Brothers Harriman & Co.

Gotta Dance, a tribute to Jerome Robbins arr. Ramin

Gotta Dance, from *Look Ma, I'm Dancing*

Papa, Won't You Dance with Me, from *High Button Shoes*

New York, New York, from *On the Town*

Tonight Quintet, from *West Side Story*

Comedy Tonight, from *A Funny Thing Happened on the Way to the Forum*

Small World and Rose's Turn, from *Gypsy*

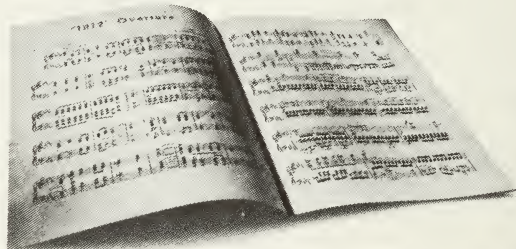
I'm Flying, from *Peter Pan*

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
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Among Those Present: Brown Brothers Harriman & Co.; U.S. Postal Social & Recreation; St. Joseph's
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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangement of "Beautiful Maria of My Soul" from *The Mambo Kings*. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

PROCESSION OF THE NOBLES FROM *MLADA*

Nikolai Rimsky-Korsakov (1844-1908)

In 1872 the director of the Russian imperial theaters commissioned Rimsky-Korsakov, Mussorgsky, Cui, and Borodin to compose a collaborative opera-ballet entitled *Mlada*. Though all of them wrote music for the planned production, it came to nothing in the end, and most of the composers used their music in other works. In 1889, on the second anniversary of Borodin's death, Rimsky-Korsakov and a group of friends gathered in his memory and played through some of his music including the old music they had composed for *Mlada*. Someone suggested that it would be a perfect subject for Rimsky to compose himself, and he decided at once to undertake it, revising and extending the original libretto. The music was influenced by his new discovery of Wagner, whose *Ring of the Nibelung* completely overwhelmed him and caused him to devote himself almost totally to opera for the rest of his life. The score is filled with the orchestral inventions for which Rimsky-Korsakov has become famous.

OVERTURE TO *RUSSLAN AND LUDMILLA*

Mikhail Glinka (1804-57)

Glinka is regarded as the founder of the Russian nationalist school in the nineteenth century, the composer who first showed his comrades how to evoke the history and culture of their own nation in music. Probably his most popular piece worldwide is the brilliant overture to the opera based on Pushkin's fantastic, ironic fairy-tale *Russlan and Ludmilla*, composed between 1837 and 1842. With its exuberant rhythms and sometimes pungent harmonies, the opera has been called "the most seminal work in the history of



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Russian music." Outside of Russia, the overture is far and away the best-known portion of the score.

TROMBONE CONCERTO, from SERENATA IN D

Leopold Mozart (1719-87)

We would probably hear much more music by Leopold Mozart were it not for the fact that his son Wolfgang is simply one of the supreme geniuses of music. In his own day Leopold was a well-known figure both as composer and teacher (he wrote the standard book on violin technique for the late 18th century). He was a well-educated man with a university degree in philosophy. He became a musician and rose to the position of deputy Kapellmeister in Salzburg. In 1756, the "miracle which God let be born in Salzburg"—his son Wolfgang—changed his life. By the early 1760s it was clear that his two surviving children (of seven), Anna Maria (Nannerl) and Wolfgang, had musical talents far out of the ordinary. For the last quarter-century of his life, Leopold composed very little, since his attention was so devoted to his children's training and the management of their careers. It is hard to evaluate his own music, since so little of it is available.

The Trombone Concerto to be heard here consists of four movements drawn out of a nine-movement Serenata (or "serenade") in D, which calls not only for the normal instrumental combination of oboes, horns, trumpets, timpani, and strings, but also has two

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movements with a solo trumpet and three with a solo trombone. The so-called "Trumpet Concerto" of Leopold Mozart consists of movements four and five of this serenade. For the present performance, the fifth movement—originally for trumpet—will be played on the trombone an octave lower. The serenade's movements six, seven, and eight follow immediately, played as originally conceived for trombone and orchestra. This kind of rearrangement of instruments has the implied sanction of the composer himself, since he left a note to tell the players how to proceed if they did not have a competent soloist: "In the absence of a good trombone player, a good violinist can play it on the viola"—another proof of the free-wheeling character of the classical serenade!

SCHEHERAZADE, SYMPHONIC SUITE, Opus 35

Nikolai Rimsky-Korsakov (1844-1908)

During the winter of 1887-88, while completing the orchestration of his late friend Borodin's unfinished opera *Prince Igor*, Rimsky-Korsakov conceived the idea of an orchestral work inspired by episodes from *The Arabian Nights*. It became *Scheherazade*, completed the following summer. The massive collection of interlocking tales known as *The Arabian Nights* or *The Thousand-and-One Nights* is built on a framework reflected in Rimsky-Korsakov's musical treatment: the young and lovely Scheherazade weaves a web of fascinating stories that prevents her husband, the Sultan, from carrying out the barbarous practice of killing his new wife after their first night together (a procedure he adopted after discovering that a previous wife had been unfaithful). Her seemingly artless and endless series of colorful fairy tales gradually softens the cruel heart of the Sultan and eventually he abandons his sanguinary design and accepts Scheherazade as his one, permanent, loving wife. Of course, *The Arabian Nights* is much too intricate simply to be translated into story-telling music. The composer wrote in his memoirs that the title was to be nothing more than the merest hint to spark the listener's imagination without evoking specific pictures.

SINFONIA CONCERTANTE, IN E-FLAT, K.364(320d)

Wolfgang Amadè Mozart (1756-91)

The *sinfonia concertante* form was a popular cross between concerto and symphony in the 18th century, a genre in which elevated symphonic discourse was lightened and made more brilliant by the presence of soloists, usually numbering from two to four, who carried on a dialogue with one another and with the orchestra. Mozart wrote several works of this type (some of them, unfortunately, are lost), most of them intended for Paris, where the *sinfonia concertante* form aroused special enthusiasm. But his last and finest work of this type was the one in E-flat featuring a violin and a viola as the soloists. Composed in Salzburg in 1779, it showed all that Mozart had learned on his travels to Mannheim and Paris, plus that impalpable touch of genius that was Mozart's own. It is full of rich, singing melodies and warm textures. The minor key of the slow movement encourages eloquent dialogue between the soloists, and the gaiety of the last movement is imbued with the spirit of the dance.

DANCE OF THE TUMBLERS from THE SNOW MAIDEN

Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote a dozen operas, but, with the exception of *Le Coq d'or*, we hardly ever hear them in this country. *The Snow Maiden* (in Russian, *Snegurochka*) is based on a fantastic play by Ostrovsky with which the composer "fell deeply in love" in 1880. The play excited his interest in ancient Russian customs and heathen pantheism. So intensely did he work that the entire short score was finished during the summer of 1880, filling the music with an openhearted love of the natural world. The Dance of the Tumblers (also sometimes called the Dance of the Buffoons) occurs in the third act of the opera, where it provides entertainment at a jolly feast of spring revelers.

INTERLUDE AND SPANISH DANCE from *LA VIDA BREVE*

Manuel de Falla (1876-1946)

The first major Spanish composer of the twentieth century, Manuel de Falla began his career writing light *zarzuelas*, but his muse longed for more serious employment, and when he met the composer, scholar, and teacher Pedrell, his path to the creation of a Spanish nationalist music was set. His distinctive personality emerged in the short opera *La vida breve* ("The short life"), which made his reputation at once with the leading French composers, so that Paris became his second home. Falla's opera is full of the rhythms and melodies of Granada (which, ironically, he had not even visited at the time he composed the opera, though later he came to know it well. The Interlude (which occurs between the two scenes of the second and final act) is rather dark, anticipating the tragedy to follow; the Spanish Dance, from the opening scene of Act II, is probably Falla's best-known melody.

ELEGY AND COTILLION from *FALL RIVER LEGEND*

Morton Gould (b.1913)

Composer-conductor Morton Gould has written music of an extraordinarily broad range, from ballet scores, symphonies, and concertos, to Broadway musicals and brilliant orchestral versions of American spirituals, folk songs, and patriotic ditties. His subject matter and musical style have been unmistakably American. *Fall River Legend* is a retelling in dance form of the story of Lizzie Bordon, who was accused of murdering her parents with an ax a century ago. The trial was a *cause célèbre*, and, though Lizzie was acquitted, the debate as to her guilt or innocence has never died down. Gould composed the ballet for Agnes DeMille, who choreographed it and danced the lead role in the premiere on April 22, 1947. Two years later Gould arranged his ballet score into an orchestral suite from which come the two movements heard here.

TOTENTANZ, for piano and orchestra (1853 version)

Franz Liszt (1811-86)

Sometime in the late 1830s Liszt visited Pisa with his mistress, the Countess Marie d'Agoult. There he saw a 14th-century fresco depicting the "Dance of Death" (*Totentanz*), which impressed him enormously. In 1838 he began working on a composition inspired by that painting, a work based on the medieval sequence *Dies irae*, a fearsome depiction of the Last Judgment, which is part of the Mass for the Dead. He returned to it ten years later and completed the first version of the score. By the 1850s Liszt had generally abandoned his life as an itinerant virtuoso pianist and settled in the cultured city of Weimar, where he concentrated more on composing. He returned to the *Totentanz* and revised it twice, in 1853 and 1859, before finally allowing a performance in 1865. The concerto-like set of variations treats the three basic musical phrases of the plainsong melody with extraordinary variety and brilliance, with results that are now powerful, now sombre, now sarcastic, and now energetic. In its final form, the work became one of the most highly regarded of Liszt's compositions, a breathtaking demonstration of thematic transformation allied with almost unbelievable virtuosity. For all his panache on the concert platform, Liszt's insecurity about his work as a composer means that we often have several different versions of a given piece, and the latest one is not always clearly the best. Certainly it is, at the very least, fascinating to hear a composer's alternative thoughts, and the 1853 version of the *Totentanz* (though perhaps eighty percent of it sounds almost like the version we know) is a fascinatingly different piece, starting from the statement of the *Dies irae* at the very beginning.

GRANDE TARANTELLE, Op. 67

Louis Moreau Gottschalk (1829-69)

Gottschalk was America's first classical-music matinee idol, a brilliant pianist born in New Orleans, educated in Paris, who devoted himself to a life of almost ceaseless con-

cert touring—both because it was lucrative and because he frequently needed to make a quick getaway to avoid the husbands or brothers of the women he seduced. Most of his works call for the piano (and sometimes for several pianos), and they range from sentimental but effective “weepers” like *The Last Hope* to virtuosic paraphrases of patriotic songs, local color (especially with Latin rhythms, picked up in New Orleans and Cuba), and popular dance styles. The *Grande tarantelle* for piano and orchestra, which probably had its first performance in Philadelphia in October 1864, reveals the brilliance and energy of Gottschalk’s music at its most delightful. The work was reconstructed by American composer Hershy Kay (1919-81) and was later choreographed by Balanchine as *Tarantella*.

THREE DANCE EPISODES from *ON THE TOWN*

Leonard Bernstein (1918-90)

Leonard Bernstein’s first Broadway show, *On the Town*, opened just before the end of 1944. The plot was based on the scenario of his ballet *Fancy Free*—a light-hearted romp tracing the experiences of some sailors on leave for twenty-four hours in Manhattan. Gabey, Chip, and Ozzie each has plans for his first visit to New York. But then Gabey falls in love at first sight with the photo of a girl on a subway poster, “Miss Turnstiles,” and he enlists the aid of his friends in locating her. The songs and dances capture equally the bustle and energy of New York and the loneliness of a stranger in the big city. In *On the Town* the hectic pace is wonderfully captured in the first of the three dance episodes, depicting “The Great Lover” searching for that perfect girl. One of Bernstein’s most beautiful and poignant melodies, “Lonely Town,” underlies the *pas de deux*. The lively depiction of Times Square that ends the three dance episodes was also the finale of the show’s first act. In their concert version, the dance episodes are dedicated to the three women who played the principal roles in the original show: Sono Osato, Betty Comden, and Nancy Walker.

GOTTA DANCE, A Tribute to Jerome Robbins

arranged by Sid Ramin (b.1924)

Though he is not a composer or a lyricist, Jerome Robbins has had a greater influence on the modern musical theater than all but a handful of composers and librettists. A choreographer trained in ballet, modern, Spanish, and Oriental dance, Robbins has found wonderfully imaginative new ways to introduce dance into musical shows, ways that go far beyond the high-kicking chorus lines or the generalized shuffle or buck-and-wing of so many older musicals. He has created dances that are outrageously funny and dances that are powerfully dramatic. Entire shows—notably *West Side Story*—became essentially danced theater pieces under his direction. (He has also worked extensively and with great success in the ballet.) As a retrospective in his seventieth year he produced on Broadway in the fall of 1988 a dance show made up of some of his greatest Broadway numbers. The Boston Pops tribute to Jerome Robbins draws from eight of these shows, arranged by Sid Ramin, who was himself involved in the orchestration of many of them, including *West Side Story*, *Gypsy*, and *A Funny Thing Happened on the Way to the Forum*.

—Steven Ledbetter

Ronald Barron



Ronald Barron joined the Boston Symphony Orchestra in 1970 and became its principal trombonist in 1975. A graduate of the Cincinnati College Conservatory of Music, where he studied with Ernest Glover, Mr. Barron won the highest trombone prize awarded at the 1974 Munich International Competition and subsequently appeared as soloist with the Bavarian Radio Orchestra. Mr. Barron has been soloist with the Boston Pops Orchestra. His recordings, available at the Symphony Shop, include a solo album of twentieth-century music for trombone entitled *Le Trombone Française*, an award-winning album of American band music from the turn of the century entitled *Cousins*, and an album devoted entirely to the music of Paul Hindemith.

Mr. Barron teaches at Boston University and at the Tanglewood Music Center.

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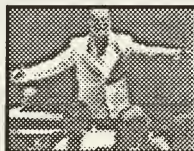
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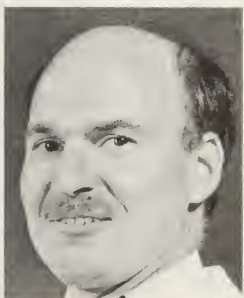
Sheila Fiekowsky



A violinist in the Boston Symphony Orchestra since 1977, Sheila Fiekowsky also maintains an active career as a soloist and chamber musician. Born in Detroit, she began studying the violin at nine. At sixteen she appeared as soloist with the Detroit Symphony and won the National Federation of Music Clubs Biennial Award. Ms. Fiekowsky attended the Curtis Institute of Music and holds a master's degree in music from Yale University; she studied violin with Emily Mutter Austin, Ivan Galamian, Jaime Laredo, and Joseph Silverstein. Her chamber music experience includes performances at the Marlboro Music Festival, the Norfolk Festival, and the Aspen Festival. In 1981, as a member of the Cambridge Quartet, she

was invited to teach and perform at a music festival in Fairbanks, Alaska. She also appears as a member of the Copley String Trio with her BSO colleagues Robert Barnes, viola, and Ronald Feldman, cello.

Robert Barnes



Born in Lexington, Kentucky, violist Robert Barnes grew up in Detroit, Michigan. He began studying violin when he was five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, Mr. Barnes joined the Detroit Symphony Orchestra as a violinist. He decided to take up the viola permanently in 1966, after performing chamber music as a violist; he played his last year in the Detroit Symphony as a member of the viola section. A member of the Boston Symphony since 1967, Mr. Barnes has

continued to be active in chamber music in various ensembles, including the Cambridge and Francesco string quartets and the contemporary music group Collage; he has performed numerous times on WGBH radio. In 1984 he, BSO violinist Sheila Fiekowsky, and BSO cellist Ronald Feldman formed the Copley String Trio. Mr. Barnes has also taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

Keith Lockhart



Making his Boston Pops debut, Keith Lockhart is entering his second season as Associate Conductor of the Cincinnati Symphony and Cincinnati Pops orchestras. He first came to Cincinnati as Assistant Conductor in August 1990. The 1993-94 season also marks his second as music director of the Cincinnati Chamber Orchestra. Among the orchestras Mr. Lockhart has conducted in recent seasons are the Los Angeles Philharmonic, Akron Symphony, Orquesta Sinfonica de Tucuman (Argentina), Indianapolis Symphony, Vermont Symphony, Eugene Symphony, and the Long Island Philharmonic. He has also led the Chicago Symphony in a series of family concerts. Future engagements include returns to the Indianapolis

Symphony and the Long Island Philharmonic as well as debuts with the Dayton Philharmonic and multiple engagements with the Naples (Florida) Philharmonic. With the Cincinnati Symphony, Mr. Lockhart designs and conducts the orchestra's educational concerts and is involved in the Cincinnati Symphony Youth Orchestra. He inaugurated an informal series of his own design, entitled "Casual Classics," in Cincinnati. Mr. Lockhart recently made his commercial recording debut on an album with Mel Tormé on the Telarc label and also began to tour as conductor for Mandy Patinkin. A native of Poughkeepsie, New York, Keith Lockhart received his undergraduate degree from Furman University and his master's degree in orchestral conducting from Carnegie-Mellon University. In 1989 he was one of two Conducting Fellows of the Los Angeles Philharmonic Institute, an appointment which led to three performances at the Hollywood Bowl as part of the Los Angeles Summer Music Festival.



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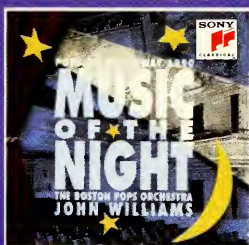


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Steven Mayer



Pianist Steven Mayer is the winner of the 1992 Grand Prix du Disque Liszt for his recording with the London Symphony, Tamas Vasary, conductor, of the newly discovered Liszt Piano Concerto No. 3 and *De Profundis*. In recent seasons Mr. Mayer has been soloist with the American, Atlanta, Baltimore, Dallas, London, Prague, St. Louis, San Francisco, and Utah symphonies, the Minnesota Orchestra, and the Amsterdam, Hague, Rotterdam, and Slovak philharmonics. He is making his Boston Pops debut this week, and in September 1993 he will make his debut with the Leipzig Gewandhaus Orchestra. In demand as a recitalist and chamber musician, Mr. Mayer appears often in such festivals as Banff (Alberta), Bargemusic (New York), Bay Chamber Festival (Maine), Minnesota Sommerfest, Prague Spring Festival, Rutgers Summerfest, San Luis Obispo Mozart Festival, and Jazz at the 92nd Street Y in New York. Among his other acclaimed recordings are *Liszt vs. Thalberg: A Re-enactment of Their Duel of 1837*, Max Reger's Concerto with the Hague Philharmonic, Ernest Bour conducting, and Strauss's *Enoch Arden* for piano and narrator. Professor of Piano at the Manhattan School of Music, Steven Mayer has been Visiting Lecturer in Piano at the University of California in Los Angeles. His teachers have included Herbert Stessin, Sascha Gorodnitski, Guido Agosti, Leon Fleisher, Constance Keene, and Jan Wijn.

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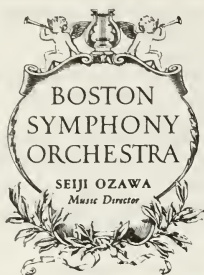
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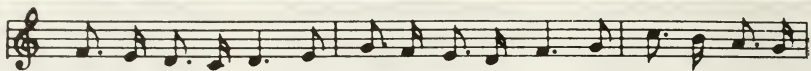
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Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.

John Williams: The Boston Years



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an exhibit documenting John Williams's tenure as Conductor of the Boston Pops. Mounted by the BSO Archives, the exhibit draws on material from the Archives and the BSO Press Office. Shown here is Mr. Williams making his debut as Conductor of the Boston Pops Orchestra on January 22, 1980, at Carnegie Hall. Also on display is an exhibit entitled "Glimpses of the Past," on the history of the Boston Pops since its founding in 1885.

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**Boston Symphony Orchestra
Boston Pops Orchestra
Seiji Ozawa & John Williams**

John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the 1993 season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

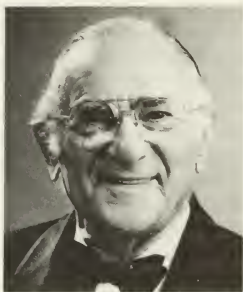
John Williams has composed the music and served as music director for more than seventy films, including *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He recently completed the music for Steven Spielberg's film *Jurassic Park* and is working on the score to another new Spielberg film, *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, *Swing, Swing, Swing*, *Bernstein by Boston*, *Pops in Love*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe* (an album of favorite Russian music), and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, and a new Christmas album entitled *Joy to the World*. Their newest album for Sony, entitled *Unforgettable*, has just been released.

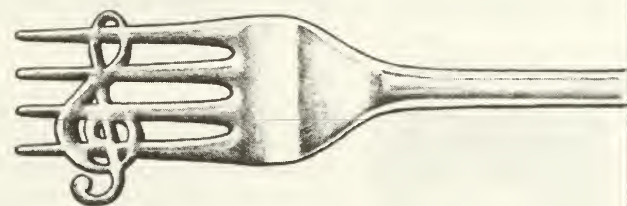
Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990, and will return there with that ensemble this June. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from many American colleges and universities.

Harry Ellis Dickson



the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a



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conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

Ronald Feldman



Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

B O S T O N



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*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

†Joseph Conte
†Gerald Itzkoff
†Daniel Banner

Violas

Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
†Emily Bruell
†David Rubinstein

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Fenwick Smith
†Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin
William R. Hudgins

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti
Roland Small

Contrabassoon

Gregg Henegar

Horns

Jay Wadenpfuhl
Daniel Katzen
Jonathan Menkis
Richard Mackey
†Kevin Owen

Trumpets

Timothy Morrison
Thomas Rolfs
Peter Chapman
†Bruce Hall

Trombones

Norman Bolter
†Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Timothy Genis

Percussion

Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp

Ann Hobson Pilot

Piano

Bob Winter

Rhythm Section

Fred Buda—drums
Bob Winter—piano

Librarians

Marshall Burlingame
William Shisler
James Harper

Personnel Managers

Lynn Larsen
Bruce M. Creditor

Stage Manager

Peter Riley Pfiztinger

*Participating in a system of
rotated seating

†Substituting, 1993 spring season

A Brief History of the Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the



conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops broadcasts have been heard nationally each week. Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings for Sony Classical and Philips Records.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990 and will return there with that ensemble this June. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.



THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS
Conductor

First Violins

Joseph Scheer
Michael Rosenbloom
John M. Williams
Maynard Goldman
Kristina Nilsson
Lisa Crockett
Sandra Kott
Sharan Leventhal
Tison Street
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Colin Davis
Lydia Forbes

Second Violins

William Waterhouse
Paul MacDowell
Clayton Hoener
Susan Shipley
Pattison Story
Harris Shilakowsky
Qun Li
Kay Knudsen
Dorothy Han
Julie Leven
Priscilla Hallberg
Abraham Mishkind

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Donna Jerome
Barbara Wright
Holly Barnes
Heather Porter
David Feltner

Cellos

Emmanuel Feldman
David Finch
George Seaman
Theresa Borsodi
Joan Esch
Toni Rapier
William Rounds
Kevin Crudder

Basses

Robert Caplin
Barry Boettger
James Freeman
Thomas Coleman
Prentice Pilot
Tracey Rowell

Flutes

Marianne Gedigian
Kathleen O'Donnell

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Thomas Haunton
Kate Gascoigne

Trumpets

Steven Emery
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones

Donald Sanders
Lawrence Isaacson
Mark Cantrell
Paul Welcomer

Tuba

Steven Campbell

Timpani

Everett Beale

Percussion

Dean Anderson
Jeffrey Fischer
Neil Grover
Patrick Hollenbeck

Harp

Sarah Schuster Ericsson

Piano

Paul Tardif

Librarians

Marshall Burlingame
James Harper

Personnel Managers

Lynn Larsen
Bruce M. Creditor

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Monday evening, June 7, 1993, at 8:00

ISALAH JACKSON conducting

HARVARD AND RADCLIFFE 25TH REUNION

Celebration	Hailstork
War March of the Priests, from <i>Athalia</i>	Mendelssohn
Meditation from <i>Thaïs</i>	Massenet
Danse Bacchanale from <i>Samson and Delilah</i>	Saint-Saëns

INTERMISSION

Piano Concerto No. 19 in F, K.459	Mozart
Allegro vivace	
Allegretto	
Allegro assai	
ROBERT LEVIN	

INTERMISSION

Fair Harvard
Radcliffe, We Rise To Greet Thee

A Harvard Festival	Anderson
The Girl from Ipanema	Jobim-Hollenbeck
Selections from <i>Aladdin</i>	Menken-Ramin
Arabian Nights—One Jump Ahead—	
Prince Ali—Whole New World	

Song texts appear on page 27.

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 8, 1993, at 8:00

ISAIAH JACKSON conducting

HARVARD AND RADCLIFFE NIGHT AT POPS

Celebration	Hailstork
War March of the Priests, from <i>Athalia</i>	Mendelssohn
Meditation from <i>Thaïs</i>	Massenet
Danse Bacchanale from <i>Samson and Delilah</i>	Saint-Saëns

INTERMISSION

A Harvard Festival	Anderson
Flute Concerto No. 2 in D, K.314(285d)	Mozart
Allegro aperto	
Andante	
Rondo: Allegretto	
ELEANOR LAWRENCE	

INTERMISSION

Fair Harvard	
Radcliffe, We Rise To Greet Thee	
Selections from <i>Aladdin</i>	Menken-Ramin
Arabian Nights—One Jump Ahead—	
Prince Ali—Whole New World	
Sing	Raposo-Kay
<i>Those Fabulous '40s</i>	
Song of India	Rimsky-Korsakov-Sebesky
Moonlight Serenade	Miller-Hayman
Boogie Woogie Bugle Boy	Raye/Prince-Hayman

Song texts appear on page 27.

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 9, 1993, at 8:00

HARRY ELLIS DICKSON conducting

<i>The Washington Post March</i>	Sousa
Overture to <i>The Barber of Seville</i>	Rossini
<i>Clair de lune</i>	Debussy-Piston
Suite from <i>Carmen</i>	Bizet
Prelude—Aragonaise—Intermezzo— The Toreadors	

INTERMISSION

A Leroy Anderson Festival

Belle of the Ball	
Fiddle Faddle	
Blue Tango	
Bugler's Holiday	
The Irish Suite	arr. Anderson
The Irish Washerwoman—Minstrel Boy— The Last Rose of Summer—The Rakes of Mallow	

INTERMISSION

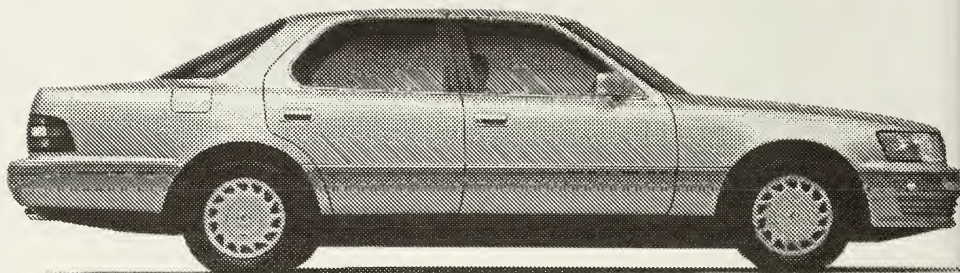
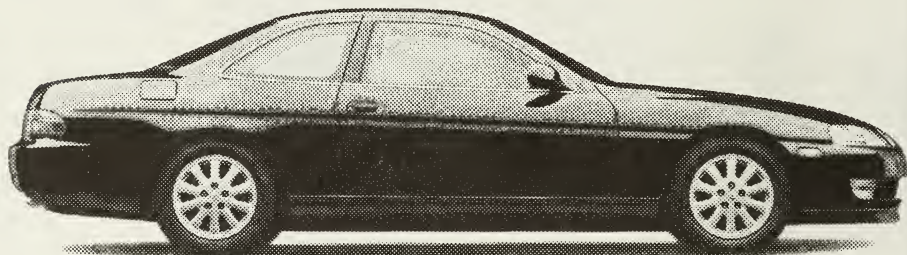
Selections from <i>Girl Crazy</i>	Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time— But Not for Me—I Got Rhythm (reprise)	
Music of the Night, from <i>The Phantom of the Opera</i>	Lloyd Webber-Morley
South Rampart Street Parade	Bauduc/Haggart-May
All Aboard! (A Sentimental Journey)	arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—Casey Jones— Tuxedo Junction—Alabama Bound—Night Train— Take the 'A' Train—On the Atchison, Topeka, and the Santa Fe— Wabash Cannon Ball—Orange Blossom Special	

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

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Among Those Present: National League for Nursing Centennial Celebration-Biannual Convention;
Harvard Class of 1933; Everett Emblem Club #32; Faith Lutheran Church, Quincy, Mass.; Aero Club
of New England; NE Cogeneration Assoc.; Algonquin Club of Boston; Rotary Club of Newton; Chase
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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, June 10, 1993, at 8:00

ERICH KUNZEL conducting

Pomp and Circumstance March No. 1 in D, Op. 39 Elgar

Künstler Quadrille, Op. 201 Strauss

Capriccio italien, Op. 45 Tchaikovsky

INTERMISSION

Bugler's Holiday Anderson

Concerto for piano and orchestra in C Anderson

Allegro moderato

Andante

Allegro vivo

MICHAEL CHERTOCK

Boston premiere

INTERMISSION

Colonel Bogey March Alford

Selections from *Oklahoma* Rodgers-Bennett

The Farmer and the Cowman—Oklahoma!—People Will

Say We're in Love—Out of My Dreams—Oh, What a

Beautiful Morning—Pore Jud Is Daid—The Surrey With the

Fringe on Top—Many a New Day—Everything's Up to Date in

Kansas City—Farmer Dance—I Cain't Say No

Finale from *Victor/Victoria* Mancini

When the Saints Go Marchin' In arr. Kunzel

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
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Among Those Present: 500 Club for Benefit of Handi Kids; NYNEX Information Resources; Holy
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Contribute \$6000 and also receive the opportunity to conduct "The Stars and Stripes Forever" at a spring Boston Pops concert (limited availability).

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For further information, contact Susan E. Kinney, Assistant Director of Development, at (617) 638-9251.

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Be a Friend of the Boston Pops

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 11, 1993, at 8:00

ERICH KUNZEL conducting

Pomp and Circumstance March No. 1 in D, Op. 39	Elgar
Künstler Quadrille, Op. 201	Strauss
Capriccio italien, Op. 45	Tchaikovsky

INTERMISSION

Bugler's Holiday	Anderson
Concerto for piano and orchestra in C	Anderson
Allegro moderato	
Andante	
Allegro vivo	
MICHAEL CHERTOCK	

INTERMISSION

Colonel Bogey March	Alford
Selections from <i>Oklahoma</i>	Rodgers-Bennett
The Farmer and the Cowman—Oklahoma!—People Will Say We're in Love—Out of My Dreams—Oh, What a Beautiful Morning—Pore Jud Is Daid—The Surrey With the Fringe on Top—Many a New Day—Everything's Up to Date in Kansas City—Farmer Dance—I Cain't Say No	
Finale from <i>Victor/Victoria</i>	Mancini
When the Saints Go Marchin' In	arr. Kunzel

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
Chiles Foundation of Portland, Oregon.**

Among Those Present: Construction Industry Night at Pops; New England Interior Design Coalition; Parish of Christ Episcopal Church; Timberlane Regional Middle School; Waltham Weston Hospital & Medical Center; Historic Deerfield, Inc.; Northshore Hellenic Women's Guild; Angle Stone Chp. O.E.S. P.M.'s Friendly; Cambridge Savings Bank Presidential Group; Vermont Transit Tours; The Plymouth Church in Framingham; East Bridgewater Music Parents; Motor Transportation Co.; Perkio-men Tours & Travel; M.D.D.A.; Salem State College Alumni Association; Apponequet Regional High School.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 12, 1993, at 8:00

ERICH KUNZEL conducting

Pomp and Circumstance March No. 1 in D, Op. 39 Elgar

Künstler Quadrille, Op. 201 Strauss

Capriccio italien, Op. 45 Tchaikovsky

INTERMISSION

Bugler's Holiday Anderson

Concerto for piano and orchestra in C Anderson

Allegro moderato

Andante

Allegro vivo

MICHAEL CHERTOCK

INTERMISSION

Colonel Bogey March Alford

Selections from *Oklahoma* Rodgers-Bennett

The Farmer and the Cowman—Oklahoma!—People Will

Say We're in Love—Out of My Dreams—Oh, What a

Beautiful Morning—Pore Jud Is Daid—The Surrey With the

Fringe on Top—Many a New Day—Everything's Up to Date in

Kansas City—Farmer Dance—I Cain't Say No

Finale from *Victor/Victoria* Mancini

When the Saints Go Marchin' In arr. Kunzel

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
Chiles Foundation of Portland, Oregon.**

Among Those Present: Wentworth Alumni Association; Evening Auxiliary to Jewish Memorial Hospital; Massasoit Community College; St. John's Preparatory School; Nazareth Family Center; Atkinson Lions Club; Charles Stark Draper Laboratory; Villanova Alumni Club of Boston; Silverlake Junior High School; Itek Employee Recreation Association; Rensselaer Club of Boston; Eaton Financial Corporation; Computervision; Brewer High School; Plymouth Senior Tours; Gerber Tours; St. George Antiochian Orthodox Church; Carlisle Congregational Church; The New England/501 Association; St. Peter's Parish; Evangelical Congregational Church; Friends of the Lawrence Library; Business Interiors; The Notre Dame Academy; Nichols College Alumni; The Newcomers; Wyoming Lodge of Masons; Ottawa Music Tour.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 13, 1993, at 7:30

ISAIAH JACKSON conducting

GOSPEL NIGHT AT POPS

Please note that the following soloists will participate in the final portion of this evening's concert.

For God So Loved the World: BEVERLY J. MOSBY

When All God's Children Get Together: LYNNETTE HARRELL

Lift Him Up: MYRAN PARKER-BRASS

I'm So Glad I'm Free: TRINA L. MITCHELL

John Blackwell, drums, Daniel Day, bass,
Anthony Vincent, organ, Alvin Parris, III, piano

Chorus director: Alvin Parris, III

The Boston Pops gratefully acknowledges the generous participation of the singers in this evening's choir, who are affiliated with the following churches and organizations:

Bethel AME Church
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Boston Orchestra and Chorale
Brandeis University Gospel Choir
Calvary Missionary Baptist Church
Calvary Baptist Church
Charles Street AME Church
Concord Baptist Church
Ebenezer Baptist Church
Emmanuel Baptist Church
First Holiness Church
Gethsemane Seventh Day Adventist
Grant AME Church
Holy Mt. Zion Church
Holy Temple Church
Mass. Ave. Baptist Church

Messiah Baptist Church
Mt. Calvary Holy Church
Myrtle Baptist Church
New Hope Baptist Church
People's Baptist Church
Rehoboth Bethel Church
St. John's Baptist Church
St. Paul AME Church
Southern Baptist Church
UMass./Amherst Gospel Chorus
Union United Methodist Church
Union Baptist Church
United Parish Church
Unity Baptist Church
Way of the Cross

Rev. Alvin Parris, III



For his Boston Pops debut, Alvin Parris, III, prepared the chorus for this evening's performance and arranged the gospel songs on the program. Born in Washington, D.C., Mr. Parris is a graduate of the Eastman School of Music in Rochester, New York. Since 1976 he has directed the Gospel Choir and has been a lecturer in Black Music History and Jazz Improvisation at the University of Rochester. In addition, for the Rochester City School District, Mr. Parris has served as Instrumental Music Supervisor at John Marshall High School and as director of the Inter-High Jazz Ensemble and Inter-High Brass Quintet. He has also served as a professor in Black church studies in the community division of the Colgate-Rochester Divinity School. Mr. Parris's compositions, encompassing a wide variety of gospel songs, hymns, anthems, and symphonic works, have been performed in the United States, Europe, and Africa. His works for gospel chorus and orchestra have been played by the Cleveland Orchestra, Syracuse Symphony, Dayton Philharmonic, San Diego Symphony, Louisville Orchestra, Sacramento Symphony, and other orchestras throughout America and Europe. His Symphony No. 1 ("Symphony of Faith") was commissioned by the Arts for Greater Rochester to celebrate the birthday of Martin Luther King, Jr., in 1988. His "Song of the Universal" for violin, soprano, tenor, chorus, and orchestra, was commissioned by the Rochester Lilac Festival in 1990 and premiered by Mr. Parris's wife Debra, a concert violinist and pianist. In 1988 Alvin Parris served as music director of the 3,600-member choir for the Greater Rochester Billy Graham Crusade; since 1985 he has directed the Greater Rochester Community Gospel Choir. He has presented music workshops and led Praise and Worship seminars throughout the United States and abroad, most recently in Hawaii, Ghana, and Nigeria. Mr. Parris has produced many recordings and theatrical events, and has appeared as accompanist and guest pianist/organist with such artists as Daryl Coley, Edwin Hawkins, Douglas Miller, James Moore, Cleophus Robinson, Chuck Mangione, Oliver Nelson, Phil Driscoll, and with a number of orchestra throughout the country. In 1976, Mr. Parris was licensed and ordained as a minister of the Gospel of Jesus Christ; he has pastored since 1981. In 1990 he accepted the position of Associate Pastor of New Life Fellowship Church in Rochester, where he also serves as the Minister of Music.

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ISALAH JACKSON conducting

GOSPEL NIGHT AT POPS

Celebration	Hailstork
War March of the Priests, from <i>Athalia</i>	Mendelssohn
Meditation from <i>Thaïs</i>	Massenet
Danse Bacchanale from <i>Samson and Delilah</i>	Saint-Saëns

INTERMISSION

The Entertainer	Joplin
Rhapsody in Blue LEON BATES, piano	Gershwin

INTERMISSION

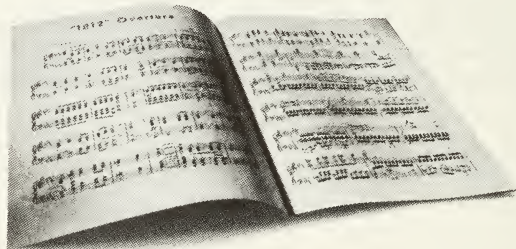
Glory! Glory! Hallelujah!	Saulsbury-Parris
For God So Loved the World	Wolf-Parris
When All God's Children Get Together	Allen-Parris
Anoint Me	Stillwell-Parris
Lift Him Up	Powell/Parris-Parris
I'm So Glad I'm Free	Weaver/Barnes-Parris

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangement of "Beautiful Maria of My Soul" from *The Mambo Kings*. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

CELEBRATION

Adolphus Hailstork (b.1941)

Born in Rochester, New York, Adolphus Hailstork received his bachelor's degree in composition at Howard University, following which he studied with Nadia Boulanger in France and later pursued graduate studies at the Manhattan School of Music and Michigan State University. He has written many compositions ranging from large-scale stage and orchestral works to smaller chamber and vocal pieces. Many of his works draw upon African-American idioms. He composed *Celebration* in 1974 on a commission from the J.C. Penney Co. for the American Bicentennial.

MEDITATION from *THAÏS*

Jules Massenet (1842-1912)

Massenet's opera *Thaïs* is an adaptation of the tongue-in-cheek novel of the same name by Anatole France. The title character is a dancer and shameless courtesan in fourth-century Alexandria; the pious Athanaël devotes himself to bringing about her conversion to a purer life—only to find that, when he succeeds, he regrets having done so. Massenet treats the subject a great deal more solemnly than the novelist, though. Far and away the most popular excerpt from the opera is the symphonic intermezzo known as the "Meditation"; its sustained violin solo has long been a favorite way for string players to demonstrate their legato technique, and audiences have welcomed it.

Fair Harvard

Fair Harvard! Thy sons to thy Jubilee throng,

And with blessings surrender thee o'er.

By these festival rites, from the age that is past,

To the age that is waiting before,

O relic and type of our ancestors' worth,

That has long kept their memory warm,

First flower of their wilderness! Star of the night!

Calm rising thro' change and thro' storm!

Radcliffe, We Rise to Greet Thee

Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

All our hearts are one in singing of our love and loyalty.

We have learned to know each other in thy light, which clearly beams.

Thou has been a kindly Mother, great fulfiller of our dreams.

Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

PIANO CONCERTO NO. 19 in F, K.459

Wolfgang Amadè Mozart (1756-91)

One of the musical genres to which the mature Mozart devoted his greatest degree of attention was the piano concerto. This was only natural, since, as a superb pianist himself, he could perform his own pieces, thus appearing in the double capacity of soloist and composer. During one hectic year, 1784, when he was in constant demand as a soloist, he composed no fewer than six new concertos, four of them within a period of two months from February to April! The F-major concerto, K.459, completed on December 11, was the last of the series. It is also one of the largest and most exuberant. Mozart's concertos often reveal a subterranean stratum of gravity and deep pathos, even amid an overflowing abundance of melody. But K.459 is full of high spirits throughout; even the slow movement is faster than most and graceful rather than profound.

The first movement begins with a stereotyped march figure featuring a dotted rhythm in the opening bar; this figure becomes increasingly insistent throughout the movement, despite Mozart's prolific invention of new and contrasting melodic ideas. The slow movement, an Allegretto in C major, has its share of melodic invention as well, including some expressive material heard just once and never again. The woodwinds are given special favored treatment, lending almost the air of a serenade to the proceedings. The finale is both vital and rich in delightful detail. It caps off the concerto that remains, of all Mozart's great piano concertos, the one most consistently close to comedy.



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ALADDIN

Alan Menken (b.1949)

Back in the 1930s, the Walt Disney studio turned out *Snow White*, a full-fledged book musical with songs that supported and developed the story, at a time when hardly any Broadway show was so thoroughly integrated. Today the book musical on Broadway is less important than it has been at any time in the last half-century, but Disney has turned out three successive animated musicals that sustain the tradition at the highest level. Following upon *The Little Mermaid* and the even more successful *Beauty and the Beast*, composer Alan Menken and lyricist Howard Ashman produced a score for a richly adventurous and witty *Aladdin*, with an extraordinary performance by Robin Williams as an off-the-wall genie. As with their two previous scores, *Aladdin*'s songs move the story along with melody and rhyme, harmony and wit. Sadly, they represent the last work of Howard Ashman, who died while the film was in production; Tim Rice came in to complete the lyrics for the film.

"Aladdin" © 1992 Walt Disney Music Company/Wonderland Music Company, Inc.

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FLUTE CONCERTO NO. 2 in D, K.314(285d)

Wolfgang Amadè Mozart (1756-91)

Mozart spent the entire winter of 1777-78 in the vigorously musical city of Mannheim, renowned for its orchestra comprising many of the best players in all of Europe. He and his mother were en route to Paris, where Wolfgang hoped to find wealthy patrons. But he dawdled in Mannheim, largely because he fell in love with an opera singer named Aloysia Weber; he thought he might give up his musical life and manage her career. This, of course, was not at all what his father had in mind for him! While in Mannheim, Mozart received a commission from a wealthy Dutch merchant named DeJong for three "little, easy, short" flute concertos. Mozart could surely have finished them all in a matter of weeks, if he had wanted to. But then he would have no excuse to stay near Aloysia Weber, so he kept making excuses. Finally he told his father that he found it hard to write for an instrument he disliked! This remark needs to be taken with a large grain of salt; it comes from a twenty-one-year-old man who is actively disobeying his father's orders and trying to find an acceptable excuse.

Eventually he completed one original flute concerto (K.313) and reworked an earlier oboe concerto as the second flute concerto (K.314), but he never did complete the full commission—and DeJong paid him a lower fee accordingly. In making this arrangement, Mozart didn't have to change much, because the concerto was already—deservedly—a favorite. It is rather French in style, with cheerful outer movements that allow the soloist center stage, very much like an operatic singer during the big aria. The witty repartee of the opening movement includes gestures that could come straight out of a comic opera. The slow movement provides a serene contrast to the high spirits of the beginning and end, but the finale soon arrives with sparkling dance rhythms to close the concerto with a cheerful rondo.

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THE WASHINGTON POST MARCH

John Philip Sousa (1854-1932)

Sousa's second-most famous march was written in 1889 at the request of the *Washington Post* for a ceremony at which the newspaper would present awards to the prize-winners of an essay contest for schoolchildren. The new march was enthusiastically received, the more so because it happened to be rhythmically perfect for dancing the new popular dance craze, the two-step. The march went 'round the world though the composer himself earned only \$35 for it, while his publisher made a fortune.

OVERTURE TO BARBER OF SEVILLE

Gioachino Rossini (1792-1868)

The Barber of Seville, one of the most brilliant and scintillating of all comic operas, began life in Rome on December 15, 1815, as a notable fiasco, though it recovered soon enough to circle the world and remain with us imperishably. One of the legends of that catastrophic opening night was that Rossini was displeased with the effect of the overture that he had composed for *Almaviva* (as the opera was originally called), threw it out, and instead used an overture that had already served him for *Aureliano in Palmira* (Milan, December 1813) and again for *Elizabeth, Queen of England* (Naples, October 1815). Actually, he probably never wrote the supposed original overture for *The Barber of Seville* (he was notoriously lazy, a fact that he cheerfully admitted). And the overtures to *Aureliano* and *Elizabeth* are not quite identical, though they are different orchestrations of the same piece. But it is ironic—and it indicates how little the overture in Rossini's day had to do with the opera at hand—that a work originally written to introduce a serious opera should attain immortality as the overture to Rossini's greatest comic opera.

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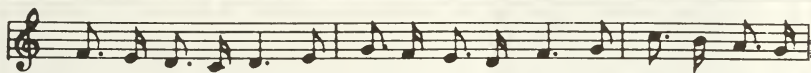
Claude Debussy (1862-1918)

Clair de lune (English translation, "Moonlight") is one of Debussy's best-known works, largely because so many people played it in their early piano lessons. It is the third of four short piano pieces composed in 1890 and revised fifteen years later for publication under the overall title *Suite bergamasque*. The present orchestral version was created by the distinguished American composer Walter Piston, for many years a professor at Harvard, who has received more world premieres from the Boston Symphony Orchestra than any other composer. *Clair de lune* shimmers with soft silver of the full moon on a quiet summer night.

SUITE FROM CARMEN

Georges Bizet (1837-75)

For all that *Carmen* is now very near the top of the list of the world's most popular operas—and deservedly so—the opera started life with serious doubts as to whether it would last. Composed for the Opéra Comique, a theater that catered to middle-class family audiences, which expected rather light entertainment and heroines of unimpeachable morals, *Carmen* challenged the opening night crowd on every point. It was a serious story ending in the death of the title character—who was more than willing to take part in smuggling and to use her charms to her own advantage—at the hands of a former lover. Bizet had put his all into this last work and died only three months after the opera's opening, too soon to know that he had composed an imperishable masterpiece, filled with the kinds of melodies that, once heard, never leave the memory. And it is a masterpiece of orchestral color and power. Whether performed in its original version, as an *opéra comique* (with spoken dialogue—as Bizet conceived it), or in the post-humous revision by the composer's pupil Guiraud (the way it has been most often heard until recently), *Carmen* has never ceased to entrance.



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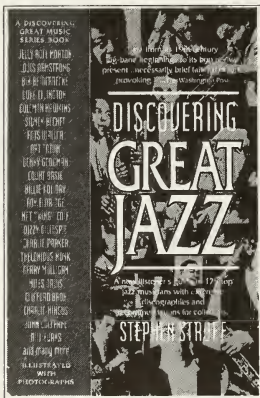
A LEROY ANDERSON FESTIVAL

Leroy Anderson (1908-75)

Leroy Anderson became a well-known composer largely by the chance that he went to Harvard. But it wasn't his thorough training with Edward Ballantine, Georges Enesco, and Walter Piston that marked the course of his life so much as the fact that, in 1936, as conductor of the Harvard University Band, he was asked by the Boston Symphony Orchestra's general manager, George Judd, to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at the orchestra's annual Harvard Night for the twenty-fifth reunion of Judd's Harvard class. Arthur Fiedler was favorably impressed with Anderson's skill in orchestration. Thus emboldened, the young man showed Fiedler a little specialty piece called *Jazz Pizzicato*, an encore number for orchestral strings. When it was first played, in 1937, it made such a hit that Fiedler promptly named Anderson the chief arranger of the Boston Pops. Thus began a remarkable series of novelty numbers for orchestra, marked by a flair for catchy melody, a lively sense of orchestral effect (including unusual instruments, such as the typewriter in *The Typewriter* or a trumpet played to sound like a neighing horse in *Sleigh Ride*), and the use of popular dance rhythms. Most of his works were written on commission for Fiedler and the Boston Pops, but they have become popular light orchestral favorites

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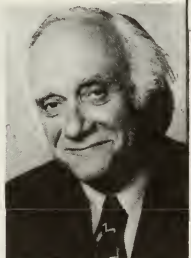
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everywhere, and some of them—including *The Syncopated Clock* and *Blue Tango*—even made the Hit Parade.

In addition to his pops orchestral compositions, Leroy Anderson wrote the score for the 1958 Broadway musical *Goldilocks*, with book and lyrics by Jean and Walter Kerr. Although he became one of America's most popular composers of light concert music, Anderson always retained an endearing sense of perspective. Toward the end of his life, when he was living near Watertown, Connecticut, he was invited to become conductor of the Watertown Symphony Orchestra. His response: "You can find a good conductor anywhere, but competent managers are much rarer." So for the rest of his life he was the orchestra's manager!

The selections to be performed on Wednesday evening include some of the most popular: **Belle of the Ball**, a lilting waltz, was composed in 1951. **Fiddle Faddle** has a typically Andersonian pun in its title, which indicates that it is a work for string orchestra, particularly strings, treated rather in the style of the country fiddler. **Blue Tango**, a seductive version of the popular Latin dance, one of Anderson's biggest hits, was composed in 1951; the Boston Pops recording "went gold" almost instantly. **Bugler's Holiday** gives three orchestral trumpeters a chance to shine in playful competition. In addition to writing original compositions, Anderson was a masterful arranger; among his best-loved scores is a medley of familiar tunes from Ireland, blended into the **Irish Suite**.

In the early 1950s, Anderson tried his hand at a full-fledged **Piano Concerto in C**, his largest concert score. This he conducted in its premiere in Chicago with the Grant Park Symphony and soloist Eugene List. Following a few other performances, the composer withdrew the score and failed even to mention it in a formal list of his compositions that he prepared five years before his death. He spoke of revising it, but never got around to doing so. His family allowed Erich Kunzel to perform the piece; he introduced it into the repertory of the Cincinnati Pops, with pianist William Tritt, in November 1989. The performances here on Thursday, Friday, and Saturday are the first in Boston.

SELECTIONS FROM *GIRL CRAZY*

George Gershwin (1898-1937)

No Gershwin show boasts a richer collection of hit songs than *Girl Crazy*, produced in 1930 with Ethel Merman in her stage debut and Ginger Rogers in her first Broadway starring role. The book, by Guy Bolton and John McGowan, relates the adventures of some hapless young men from New York who travel (by taxi!) to a dude ranch in the southwest, there to encounter the sturdy and energetic women (or, as they were called in 1930, girls) of the great American west. The byplay between male tenderfoot and female rancher sparked both the romance and the humor of the evening. Ira Gershwin wrote the lyrics to four of the greatest songs his brother George ever composed: "I Got Rhythm" (Ethel Merman's showstopper), "Embraceable You," "Bidin' My Time," and "But Not For Me."

MUSIC OF THE NIGHT, from *THE PHANTOM OF THE OPERA*

Andrew Lloyd Webber (b.1948)

The Phantom of the Opera is the latest in a string of hit shows from the English composer Andrew Lloyd Webber, who has become a one-man factory in reviving the British equivalent of the Broadway show, and many of his pieces have been every bit as popular here as in London. Lloyd Webber and his frequent collaborator Tim Rice began with the unlikely choice of Biblical subjects in *Joseph and the Amazing Technicolor Dream Coat* and *Jesus Christ Superstar*. Politics was the subject of *Evita*, and T.S. Eliot the unlikely co-author of *Cats*. Lloyd Webber's *Tell Me on a Sunday* was a mini-opera produced in 1979 and broadcast on BBC television the following year. *The Phantom of the Opera*, a new treatment of the classic thriller by Gaston Leroux that has already gone through several film versions, takes him still further along the operatic path.

POMP AND CIRCUMSTANCE March No. 1 in D, Opus 39

Edward Elgar (1857-1934)

Soon after rising to national fame with his Enigma Variations and the oratorio *The Dream of Gerontius*, Elgar surprised many listeners by turning out a set of brilliant marches in a popular style—the last thing they expected of a composer of so “serious” a piece as the virtuosic set of orchestral variations. But Elgar knew perfectly well what he was doing. He liked a good march, and he commented that “all the marches on the symphonic scale are so slow that people can’t march to them.” He set out to change that. On May 10, 1901, he declared to a young musical friend, “I’ve got a tune that will knock ‘em flat!”—and he played her the first of his *Pomp and Circumstance* marches. He was right. When Sir Henry Wood conducted the first performance in London, “the people simply rose and yelled. I had to play it again,” the conductor recalled later. But still they wouldn’t let him go on with the program until he had performed it a third time. When Elgar was commissioned to write a piece for the coronation of King Edward VII, no less a personage than the King himself suggested that he put words to the big tune from *Pomp and Circumstance* and insert it into the *Coronation Ode*. It is still sung that way in England, as “Land of Hope and Glory,” but the original instrumental version has gone around the world as one of those great melodies that, once heard, seems always to have existed.

CAPRICCIO ITALIEN, Opus 45

Pyotr Ilyich Tchaikovsky (1840-93)

During a period of creative emptiness (when he undertook to compose his seldom-played second piano concerto out of sheer boredom!), Tchaikovsky made a midwinter visit to the warmer climes of Italy, where he spent three months between January and March 1880. This experience of Italy suggested to him the idea of emulating Glinka’s

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musical evocations of the Mediterranean world (especially his *Recollection of a Summer Night in Madrid*) by assembling a series of characteristic local melodies into a musical potpourri that conjures memories of the Italian peninsula. It has been said that the opening fanfare was a military *reveille* for the soldiers in the barracks next to Tchaikovsky's hotel, and that it woke him daily while he was planning the work. The composer finished the work in May, after his return to Moscow. Its sheer tunefulness and bold orchestral colors have made the Italian Capriccio a popular score from the time of its first performance in Moscow the following December.

THE ENTERTAINER

Scott Joplin (1868-1917)

No, this is not music from a film score; or rather, it is, but long before that—in 1902—it was a captivating and endearing piano composition by the Chopin of ragtime, Scott Joplin, whose 1899 *Maple Leaf Rag* virtually created the ragtime craze single-handedly. "Ragtime" became a generic term for anything up-tempo and "modern." Society looked down on it, because piano rags had developed largely through the improvisations of pianists at houses of ill repute and other unsavory places. But the winning quality of Joplin's elite syncopations (to use another of his titles) would not be denied. Ragtime enjoyed a burst of popularity up to the end of World War I, then went underground, maintained as a living tradition by a handful of enthusiasts, until a revival in the 1970s, which reached its zenith of popularity with the film *The Sting*, the musical score of which was entirely by Scott Joplin—though Marvin Hamlisch won the Academy Award for it. Joplin is now clearly recognized as a composer of remarkable gifts; his music will surely hold its popularity forever.

RHAPSODY IN BLUE

George Gershwin (1898-1937)

Gershwin agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music (this was at a time when most "cultured" people, often revealing overtly racist attitudes, still questioned whether jazz was even music). Gershwin promptly forgot about his vague promise to Whiteman in the hustle of finishing a show called *Sweet Little Devil*. A newspaper article about the forthcoming Aeolian Hall concert reminded him with a jolt in early January, as he was boarding a train for Boston for the show's out-of-town tryout. He later recalled that it was on the train "with its steely rhythms, its rattle-y bang," that the overall shape of the rhapsody came to him, and by the time he had reached Boston he could imagine what the work would be like: "a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness." The rhapsody was scored by Whiteman's arranger Ferde Grofé (Gershwin had not yet learned how to orchestrate). Coming at the end of a long and rather dull concert, it created a sensation. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, and eventually led to such other large works as the Concerto in F, *An American in Paris*, and especially *Porgy and Bess*.

—Steven Ledbetter



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Isaiah Jackson



American conductor Isaiah Jackson is music director of the Dayton Philharmonic and, beginning with the 1993-94 season, principal guest conductor of the Queensland Symphony in Brisbane, Australia. In Europe Mr. Jackson has led the Berlin Symphony, Orchestre de la Suisse Romande, the BBC Concert Orchestra, the Helsinki Philharmonic at the Helsinki Festival, the Gavleborgs Symphony, and the RAI Orchestra of Rome, and has appeared at the Spoleto Festival. In 1990 he conducted the Asian Youth Orchestra on its inaugural tour of Japan, Singapore, Taiwan, and Hong Kong. Isaiah Jackson has led many distinguished North American orchestras, including the New York Philharmonic, Cleveland Orchestra, Los Angeles

Philharmonic, Toronto Symphony, San Francisco Symphony, Dallas Symphony, Indianapolis Symphony, Detroit Symphony, and the National Symphony in Washington, D.C. In the summer of 1991, he was guest conductor with the orchestras of Sidney, Hobart, Brisbane, Perth, Adelaide, and Melbourne during a six-week tour of Australia, and was immediately re-engaged for the three subsequent years. Isaiah Jackson's recording with the Berlin Symphony of dance music by American composer William Grant Still is scheduled for a spring 1994 release on Koch International Classics. Mr. Jackson has made two other recordings with the Berlin Symphony: a CD devoted to string music by film composers Bernard Herrmann, Miklos Rozsa, and Franz Waxman on the Koch label, and a live-performance CD of the orchestra's 1991 New Year's Eve concert on the European Sony label. He has also begun a recording project with the Australian Broadcasting Corporation for a CD of music by Australian Nigel Butterley on the corporation's ABC Classics label. Isaiah Jackson made history in 1986 when he became the first American to hold a major post at Covent Garden, London, as principal conductor, and later music director, of the Royal Ballet. Born in 1945, Mr. Jackson is a *cum laude* graduate of Harvard, where he majored in Russian history and literature. He holds graduate degrees from Stanford and the Juilliard School of Music, and studied at Fontainebleau, Aspen, and the Tanglewood Music Center. While at Juilliard, he was Leopold Stokowski's assistant with the American Symphony Orchestra, and was named music director of the New York Youth Symphony. He later served as assistant conductor of the Baltimore Symphony under Sergiu Comissiona, associate conductor of the Rochester Philharmonic, and music director of the Flint Symphony. Following his European orchestral debut with the Vienna Symphony in July 1973, he served that summer, upon the recommendation of Leonard Bernstein, as artistic director of Vienna's Youth Music Festival. Isaiah Jackson has led Boston Pops concerts on many occasions since his debut in 1983, most recently in June 1992.

Robert Levin



Pianist Robert Levin's performances, particularly his free fantasies in Mozart's style and his improvised cadenzas, have been acclaimed throughout the United States and Europe. He has performed with the symphony orchestras of Boston, Montreal, and Chicago, and in recital at Ravinia. Equally at home at the fortepiano, Mr. Levin has collaborated with Frans Brüggen, John Eliot Gardiner, Christopher Hogwood, and Roger Norrington. As a chamber musician he has appeared regularly at the Lockenhaus and Sarasota festivals and has been pianist of the New York Philomusica since 1971. He has made recordings for Archiv, Candide, CRI, Deutsche Grammophon, ECM, Mirror Image, Nonesuch, Philips, and Turnabout. A recognized

Mozart scholar, Mr. Levin has had his completions of Mozart fragments published (by Bärenreiter and Peters), recorded, and performed throughout the world. His cadenzas

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to the Mozart violin concertos have been recorded by Gidon Kremer with Nikolaus Harnoncourt and the Vienna Philharmonic for DG, and have been published by Universal-Edition. Mr. Levin's reconstruction of the *Symphonie concertante* in E-flat for four winds and orchestra, K.297b, was premiered by the Vienna Philharmonic at the Mozart-woche in Salzburg, and has subsequently been performed worldwide. The first recording of the work, on Philips, won the 1985 Grand Prix International du Disque. A monograph detailing the work's history and the reconstruction process has been hailed as a musicological thriller. In August 1991 Robert Levin's new version of the Mozart *Requiem* received its premiere under Helmuth Rilling at the European Music Festival in Stuttgart to much acclaim.

Eleanor Lawrence



Flutist Eleanor Lawrence received a bachelor's degree in government from Radcliffe College in 1958 and a master's degree from the New England Conservatory in 1960. During those six years she studied flute with BSO member James Pappoutsakis. Among her other teachers have been William Kincaid and Marcel Moyse. Ms. Lawrence has performed as an orchestra player with the American Symphony, the New York Philharmonic, and the Metropolitan Opera Orchestra, with which she toured Japan in 1975. Active as a soloist and chamber musician, she has also given master classes and acted as interviewer, editor, and writer for the National Flute Association Newsletter; she is a frequent panelist on WQXR's *First*

Hearing. In one of her several New York solo concerts, Ms. Lawrence appeared at Lincoln Center in a program of favorite flute recital pieces presented in their rarely-heard original form with chamber orchestra. Eleanor Lawrence's participation in the Marlboro Music Festival in Vermont inspired her to found the Monomoy Chamber Ensemble, which has thrived for twenty-four summers on Cape Cod. Her master class, also on Cape Cod, is in its sixteenth season, and attracts students from all over the world. In 1988, Ms. Lawrence performed and gave master classes at the International Summer Music Festival in Taiwan. Having served several terms as President of the New York Flute Club, Eleanor Lawrence is now on the Board of Directors. She has also served on the board of the National Flute Association and is Vice-President of the Marcel Moyse Society. Her recordings for Musical Heritage Society include *Music for Flute and Piano* (including the last two compositions of Ernst von Dohnányi, both of which are dedicated to Ms. Lawrence), *Music for Voice and Flute* with soprano Bethany Beardslee, and, scheduled for release this fall, a recording of the complete works for flute of Paul Hindemith.

Erich Kunzel



Erich Kunzel has led Boston Pops concerts ninety times since his first performance on June 10, 1970; his most recent appearances were with the Boston Pops Esplanade Orchestra in June 1990. His concerts, recordings, and television appearances have brought him worldwide fame and numerous awards. Named Top Classical/Crossover Artist by *Billboard* Magazine for four consecutive years, Mr. Kunzel has been awarded the Grand Prix du Disque, the Japan Record Association's Classical Album of the Year, Sony's Tiffany Walkman Award, Grammy nominations, and a special Governor's Award for the Arts in Ohio for his long and devoted commitment to the arts in that state. Of his more than sixty recordings, forty-three have been on the *Billboard* charts, many of them at number one for many weeks. Mr. Kunzel records exclusively for Telarc with the Cincinnati Pops, of which he is music

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director. He has appeared annually since 1990 as conductor of the National Symphony Orchestra concert from the steps of the U.S. Capitol, telecast live by PBS on Memorial Day, and on the Fourth of July in 1991. Mr. Kunzel also appears at virtually every major North American summer festival, including Ravinia, Hollywood Bowl, Saratoga, Riverbend, Blossom, Deer Creek, Meadowbrook, Mann Music Center, and Ontario Place with the Toronto Symphony. His annual concert schedule takes him across North America and includes appearances with the Indianapolis Symphony Pops, of which he is also music director.

Erich Kunzel's pops conducting career began in 1965, when, as resident conductor of the Cincinnati Symphony, he became responsible for the "8 O'Clock Pops" series. Since then Mr. Kunzel and the Cincinnati Pops have performed sold-out subscription series in Cincinnati and at the Riverbend Festival every year; national tours have taken them to Carnegie Hall and Radio City Music Hall in New York, the Grand Ole Opry in Nashville, Tennessee, and to many cities and universities in the midwest and along the east coast. The first non-classical artist Mr. Kunzel worked with was Dave Brubeck, with whom he later recorded on the Decca Gold label and more recently on Telarc Records with the best-selling album *Big Band Hit Parade*. Among the other artists who have appeared with Mr. Kunzel on Cincinnati Pops recordings are June Anderson, Gene Autry, Cab Calloway, Duke Ellington, Katharine Hepburn, Gerry Mulligan, Roy Rogers, Doc Severinsen, and Frederica von Stade. Among their recent releases are *Rodgers & Hammerstein Songbook for Orchestra*, Offenbach's *Gaité Parisienne*, *Sailing*, *The Unforgettable Doc Severinsen*, *Young at Heart*, *The Sound of Music*, *Victory at Sea*, *Chiller*, *American Jubilee*, and *A Disney Spectacular*.

Born in New York and raised in Connecticut, Erich Kunzel decided on a music career shortly after entering Dartmouth College. He holds degrees from Dartmouth, Harvard University, and Brown University, and was personal assistant to Pierre Monteux. He made his professional debut with the Santa Fe Opera in the summer of 1957.

Michael Chertock



Making his Boston Pops debut, pianist Michael Chertock received his master's degree from the Cincinnati College-Conservatory of Music, where he studied with Frank Weinstock. In 1991 he was appointed principal keyboardist of the Cincinnati Symphony Orchestra. Among Mr. Chertock's numerous awards is first prize in the 1989 Joanna Hodges International Piano Competition Brahms Division. He has also been a winner in the Corpus Christi Young Artists Competition, the 1990 Venetia Hall Concerto Competition, and the 1986 Arlington Symphony Concerto Competition (for which he was given the opportunity to perform Rachmaninoff's Third Piano Concerto under the direction of Andrew Litton).

Most recently he was co-silver medalist of the 1991 World Piano Competition of the American Music Scholarship Association. Mr. Chertock's concerto performances have included several appearances with the Cincinnati Symphony, the Omaha Symphony (with Erich Kunzel conducting), the Canton Symphony, the Northern Kentucky Symphony, and the AMSA Festival Orchestra. His performance of the Liszt Third Piano Concerto with the Cincinnati Conservatory Orchestra was one of the first presentations of this recently discovered work.

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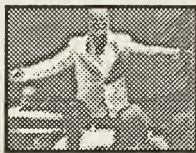
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Leon Bates



Making a return Boston Pops appearance, pianist Leon Bates has performed at Carnegie Hall, Alice Tully Hall, Jordan Hall, the Kennedy Center, and the Academy of Music in Philadelphia, and has appeared many times on the Today's Artists Series in San Francisco. His performances with orchestra have included engagements with the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the National Symphony, the Los Angeles Philharmonic, the American Symphony, the Oregon Symphony, the San Francisco Symphony, the Detroit Symphony, and the Atlanta Symphony. He has performed all over the world, appearing with the Vienna Symphony, the Sinfonica dell'Accademia Nazionale di Santa Cecilia

in Rome, the Strasbourg Symphony in France, and the Victoria Symphony in Canada. His performance of Gershwin's Concerto in F with the Basel Symphony was taped for a classical music video that used creative images to depict the music. The video has been broadcast in France, Germany, Austria, Italy, and the United States (on the Bravo cable network). A frequent guest on both national and local radio and television programs, Mr. Bates has appeared recently on the *Today* show and *CBS Sunday Morning*. Mr. Bates's 1991-92 season included solo performances with the Fort Wayne Philharmonic and the Hartford, Omaha, Tucson, Winston-Salem, Kansas City, Milwaukee, and San Jose symphonies. He returned to Italy, performed with the Bournemouth Symphony in England, and appeared as soloist with the Duke Ellington Orchestra in Rome's Olympic Stadium in a performance commemorating the Christopher Columbus Anniversary. Last fall he gave the premiere performance of a concerto by Adolphus Hailstork with the Virginia Symphony, subsequently performing the new work with five additional orchestras. A native of Philadelphia, Leon Bates began his formal study of music at the age of six on both piano and violin. His early training took place at the Settlement Music School under the late Irene Beck, and his advanced study was under renowned pianist Natalie Hinderas at Temple University's Esther Boyer College of Music. Among his numerous awards are the National Association of Music Teachers Collegiate Artists Competition, the National Association of Negro Musicians Competition, the Philadelphia Orchestra Senior Auditions, the Symphony of the New World Competition, the Rhode Island International Competition, and the National Endowment for the Arts Solo Recitalists Fellowship Grant. He has received an honorary doctorate from Washington & Lee University in Lexington, Virginia, and earlier this year received the Raoul Wallenberg Humanitarian Award from the Greater New York Wallenberg Committee for his extensive work with children. A favorite on college campuses, Mr. Bates has given many master classes for young musicians. He has recorded on the Orion label, Performance Records, and on Naxos.



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Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.

John Williams: The Boston Years



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an exhibit documenting John Williams's tenure as Conductor of the Boston Pops. Mounted by the BSO Archives, the exhibit draws on material from the Archives and the BSO Press Office. Shown here is Mr. Williams making his debut as Conductor of the Boston Pops Orchestra on January 22, 1980, at Carnegie Hall. Also on display is an exhibit entitled "Glimpses of the Past," on the history of the Boston Pops since its founding in 1885.

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**BALDWIN
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**Boston Symphony Orchestra
Boston Pops Orchestra
Seiji Ozawa & John Williams**

John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the 1993 season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as

Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

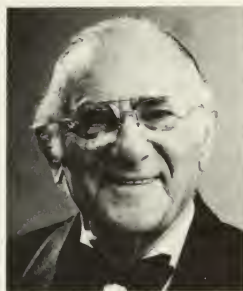
John Williams has composed the music and served as music director for more than seventy films, including *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He recently completed the music for Steven Spielberg's film *Jurassic Park* and is working on the score to another new Spielberg film, *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, *Swing*, *Swing*, *Bernstein by Boston*, *Pops in Love*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe* (an album of favorite Russian music), and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, and a new Christmas album entitled *Joy to the World*. Their newest album for Sony, entitled *Unforgettable*, has just been released.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990, and will return there with that ensemble this June. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from many American colleges and universities.

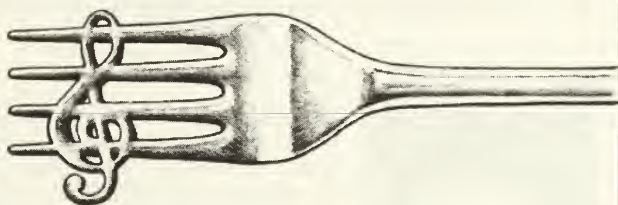
Harry Ellis Dickson



Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at

the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a



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AT THE COLONNADE HOTEL
ON HUNTINGTON AVENUE ACROSS FROM THE PRUDENTIAL CENTER

conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

Ronald Feldman



Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.



**THE BOSTON POPS
ORCHESTRA**

JOHN WILLIAMS
Conductor

HARRY ELLIS DICKSON
*Associate Conductor
Laureate*

RONALD FELDMAN
Assistant Conductor

First Violins

Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Victor Romanul
Edward and Bertha C. Rose Chair
Laura Park
Bo Youp Hwang
Lucia Lin
Gottfried Wilfinger
Fedy Ostrovsky
Leo Panasevich
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

†Joseph Conte
†Gerald Itzkoff
†Daniel Banner

Violas

Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
†Emily Bruell
†David Rubinstein

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

Basses

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Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Fenwick Smith
†Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin
William R. Hudgins

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti
Roland Small

Contrabassoon

Gregg Henegar

Horns

Jay Wadenpfuhl
Daniel Katzen
Jonathan Menkis
Richard Mackey
†Kevin Owen

Trumpets

Timothy Morrison
Thomas Rolfs
Peter Chapman
†Bruce Hall

Trombones

Norman Bolter
†Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Timothy Genis

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A Brief History of the Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the



conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops broadcasts have been heard nationally each week. Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has broadened the Boston Pops repertoire, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings for Sony Classical and Philips Records.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990 and will return there with that ensemble this June. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.

B O S T O N



THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS
Conductor

First Violins

Joseph Scheer
Michael Rosenbloom
John M. Williams
Maynard Goldman
Kristina Nilsson
Lisa Crockett
Sandra Kott
Sharan Leventhal
Tison Street
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Colin Davis
Lydia Forbes

Second Violins

William Waterhouse
Paul MacDowell
Clayton Hoener
Susan Shipley
Pattison Story
Harris Shilakowsky
Qun Li
Kay Knudsen
Dorothy Han
Julie Leven
Priscilla Hallberg
Abraham Mishkind

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Donna Jerome
Barbara Wright
Holly Barnes
Heather Porter
David Feltner

Cellos

Emmanuel Feldman
David Finch
George Seaman
Theresa Borsodi
Joan Esch
Toni Rapier
William Rounds
Kevin Crudder

Basses

Robert Caplin
Barry Boettger
James Freeman
Thomas Coleman
Prentice Pilot
Tracey Rowell
George Calvert

Flutes

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Kathleen O'Donnell

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

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Donald Bravo
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Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Thomas Haunton
Kate Gascoigne

Trumpets

Steven Emery
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones

Donald Sanders
Lawrence Isaacson
Mark Cantrell
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Tuba

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 15, 1993, at 8:00

ROBERT BERNHARDT conducting

WILD WEST NIGHT AT POPS

Four Dance Episodes from <i>Rodeo</i>	Copland
Buckaroo Holiday—Corral Nocturne—	
Saturday Night Waltz—Hoedown	

<i>The Cowboys Overture</i>	Williams
-----------------------------	----------

INTERMISSION

Theme from <i>Silverado</i>	Broughton
-----------------------------	-----------

They Say It's Wonderful, from <i>Annie Get Your Gun</i>	Berlin
JAMES KLEYLA, baritone	

Excerpts from <i>Oklahoma</i>	Rodgers/Hammerstein
Oh, What a Beautiful Morning	
The Surrey with the Fringe on Top	
Oklahoma	
MR. KLEYLA	

Big Country	Moross
-------------	--------

INTERMISSION

The Magnificent Seven	E. Bernstein
-----------------------	--------------

A Salute to TV Westerns

Theme from <i>Bonanza</i>	Livingstone
---------------------------	-------------

Theme from <i>Dallas</i>	Immel
--------------------------	-------

Theme from <i>Rawhide</i>	Tiomkin
MR. KLEYLA	

They Call the Wind Maria, from <i>Paint Your Wagon</i>	Lerner/Loewe
MR. KLEYLA	

Pops Hoedown	arr. Hayman
--------------	-------------

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: National Multiple Sclerosis, Mass. Chapter; Pepsi-Cola; Garber Travel; MIT Conference Services; The Newcomers Club of Chatham; Shaughnessy-Kaplan Hospital Auxiliary; Union College; Maple Street Congregational Church; 1000 Southern Artery Senior Citizens.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 16, 1993, at 8:00

ROBERT BERNHARDT conducting

BULL NIGHT AT POPS

Theme from <i>Silverado</i>	Broughton
Two Dance Episodes from <i>Rodeo</i>	Copland
Saturday Night Waltz—Hoedown	
<i>A Salute to TV Westerns</i>	
Theme from <i>Bonanza</i>	Livingstone
Theme from <i>Dallas</i>	Immel
The Magnificent Seven	E. Bernstein
Home on the Range	arr. Mason
Pops Hoedown	arr. Hayman

INTERMISSION

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David Coy, bass, Myrna Smith, vocalist, Brenda White King, vocalist,
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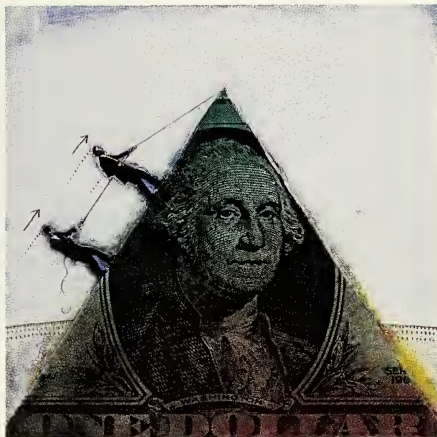
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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, June 17, 1993, at 8:00

ROBERT BERNHARDT conducting

WILD WEST NIGHT AT POPS

Four Dance Episodes from *Rodeo* Copland
Buckaroo Holiday—Corral Nocturne—
Saturday Night Waltz—Hoedown

The Cowboys Overture Williams

INTERMISSION

Theme from *Silverado* Broughton

They Say It's Wonderful, from *Annie Get Your Gun* Berlin

JAMES KLEYLA, baritone

Excerpts from *Oklahoma* Rodgers/Hammerstein

Oh, What a Beautiful Morning

The Surrey with the Fringe on Top

Oklahoma

MR. KLEYLA

Big Country Moross

INTERMISSION

The Magnificent Seven E. Bernstein

A Salute to TV Westerns

Theme from *Bonanza* Livingstone

Theme from *Dallas* Immel

Theme from *Rawhide* Tiomkin

MR. KLEYLA

They Call the Wind Maria, from *Paint Your Wagon* Lerner/Loewe

MR. KLEYLA

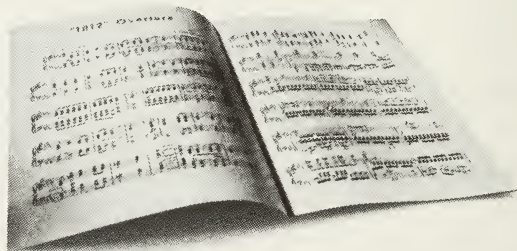
Pops Hoedown arr. Hayman

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 18, 1993, at 8:00

HARRY ELLIS DICKSON conducting

Triumphal March from *Aida* Verdi

Overture to *Ruslan and Ludmilla* Glinka

Song of India Rimsky-Korsakov

Gayne Ballet Suite Khachaturian

Rose Maidens—Lullaby—Sabre Dance

INTERMISSION

Piano Concerto Khachaturian

Allegro ma non troppo e maestoso

Andante con anima

Allegro brillante

CONSTANTINE ORBELIAN

INTERMISSION

Hayr Mehr

George M. Cohan Medley arr. Bodge

Give My Regards to Broadway—Mary's a Grand Old Name—

Nellie Kelly, I Love You—You're a Grand Old Flag—You Remind

Me of My Mother—Harrigan—Yankee Doodle Dandy

The Stars and Stripes Forever Sousa

Ida Malootian Boodakian conducting

Ms. Boodakian's appearance is the result of a gift to the 1993 "Salute to Symphony."

When the Saints Go Marchin' In arr. May

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Friends of Armenian Cultural Society, Inc.; Forsyth School for Dental Hygienists; Neighborhood Club of Quincy; Millipore; Medford String Committee; Country Squire Tours; Northern Essex Community College Alumni; Great Places; P.R.R.I.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 19, 1993, at 8:00

HARRY ELLIS DICKSON conducting

Triumphal March from *Aida* Verdi

Overture to *Ruslan and Ludmilla* Glinka

Song of India Rimsky-Korsakov

Gayne Ballet Suite Khachaturian

Rose Maidens—Lullaby—Sabre Dance

INTERMISSION

Piano Concerto No. 1 in G minor, Opus 25 Mendelssohn

Molto allegro con fuoco

Andante

Presto—Molto allegro e vivace

LESLIE AMPER

INTERMISSION

Hey, Look Me Over, from *Wildcat* Coleman-Hayman

George M. Cohan Medley arr. Bodge

Give My Regards to Broadway—Mary's a Grand Old Name—

Nellie Kelly, I Love You—You're a Grand Old Flag—You Remind

Me of My Mother—Harrigan—Yankee Doodle Dandy

Jalousie Gade

Two Glenn Miller Favorites

Moonlight Serenade

In the Mood

Miller-Hayman

Garland/Miller-Hayman

When the Saints Go Marchin' In arr. May

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Brain Tumor Society, committed to a cure through research, education, and support; UNH Alumni Club of Boston; John Hancock Mutual Life Insurance/FCA; Hewlett Packard Company; Statewide Association of Taxpayers; Skidmore Alumni Club of Boston; Sanders Associates, Inc.; Netherlands Ins. Co. Employees Association; Chelmsford Jaycee Roosters; Old South Union Church; St. Sebastian Country Day School; South Shore Singles.

MEMORIES SING-ALONG

arranged by Richard Hayman

MEMORIES

by Gus Kahn and E. Van Alstyne

Memories, memories, dreams of love so true,
O'er the sea of memory I'm drifting back to you;
Childhood days, wildwood days
Among the birds and bees—
You left me alone but still you're my own
In my beautiful memories.

SCHOOL DAYS

by Gus Edwards and Will Cobb

School days, school days,
Dear old golden rule days.
Readin' and writin' an' 'rithmetic
Taught to the tune of a hick'ry stick.
You were my queen in calico,
I was your bashful barefoot beau;
And you wrote on my slate I love you so,
When we were a couple of kids.

I'M LOOKING OVER A FOUR-LEAF CLOVER

by Mort Dixon and Harry Woods

I'm looking over a four-leaf clover
That I overlooked before.
One leaf is sunshine, the second is rain,
Third is the roses that grow in the lane.
No need explaining the one remaining
Is somebody I adore.
I'm looking over a four-leaf clover
That I overlooked before.

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ROW, ROW, ROW

by Jimmie Monaco and William Jerome

Row, row, row,
Way up the river he would
Row, row, row.
A hug he'd give her
Then he'd kiss her now and then,
She would tell him when,
He'd fool around and fool around
And then they'd kiss again.
And then he'd row, row, row,
A little further he would row, Oh, oh, oh, oh,
Then he'd drop both his oars, take a few more encores
And then he'd row, row, row.

I WANT A GIRL

by Harry Von Tilzer and William Dillon

I want a girl just like the girl that married dear old dad—
She was a pearl and the only girl that daddy ever had—
A good old-fashioned girl with heart so true
One who loves nobody else but you—
I want a girl just like the girl that married dear old dad.

ALWAYS

by Irving Berlin

I'll be loving you—Always
With a love that's true—Always.
When the things you've planned

Need a helping hand

I will understand—Always, always.

Days may not be fair—Always,
That's when I'll be there—Always.
Not for just an hour,
Not for just a day,
Not for just a year but—Always.

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A PRETTY GIRL

by Irving Berlin

A pretty girl is like a melody
That haunts you night and day.
Just like the strain of a haunting refrain,
She'll start upon a marathon
And run around your brain.
You can't escape, she's in your memory
By morning, night and noon—
She will leave you and then
Come back again,
A pretty girl is just like a pretty tune.

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IF YOU KNEW SUZY

by Buddy deSylva and Joseph Meyer

If you knew Suzy, like I know Suzy
Oh! oh! oh! what a girl.
There's none so classy as this fair lassie,
Oh! oh! holy Moses, what a chassiss.
We went riding, she didn't balk,
Back from Yonkers I'm the one that had to walk!
If you knew Suzy, like I know Suzy
Oh! oh! what a girl.

DEEP IN THE HEART OF TEXAS

by Don Swander and June Hershey

The stars at night are big and bright
Deep in the heart of Texas,
The prairie sky is wide and high
Deep in the heart of Texas,
The sage in bloom is like perfume
Deep in the heart of Texas,
Reminds me of the one I love
Deep in the heart of Texas.

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GOD BLESS AMERICA

by Irving Berlin

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet home.
God bless America, my home sweet home.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 20, 1993, at 7:30

HARRY ELLIS DICKSON conducting

OLD TIMERS' NIGHT

Entrance of the Gladiators	Fučik
<i>Poet and Peasant Overture</i>	Suppé
Meditation from <i>Thaïs</i>	Massenet
On the Beautiful Blue Danube, Waltzes, Op. 314	Strauss

INTERMISSION

A Leroy Anderson Festival

Fiddle-Faddle	
Blue Tango	
Forgotten Dreams	
Bugler's Holiday	
The Irish Suite	arr. Anderson
The Irish Washerwoman—Minstrel Boy—	
The Last Rose of Summer—The Rakes of Mallow	

INTERMISSION

<i>Look Sharp, Be Sharp March</i>	Merrick-Bennett
George M. Cohan Medley	arr. Bodge
Give My Regards to Broadway—Mary's a Grand Old Name—	
Nellie Kelly, I Love You—You're a Grand Old Flag—You Remind	
Me of My Mother—Harrigan—Yankee Doodle Dandy	
Twelfth-Street Rag	Bowman-Hayman
Memories Sing-along	arr. Hayman
Memories—School Days—I'm Looking Over a	
Four-Leaf Clover—Row, Row, Row—I Want a Girl—	
Always—A Pretty Girl—If You Knew Suzy—	
Deep in the Heart of Texas—God Bless America	

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Big Ten Night at the Pops; Guild for the Italian Home for Children; Runaway Travel Inc.; Roudenbush Community Center; Oasis; St. Anne's Church; Exeter Parks & Recreation Department; Quincy Community United Methodist Church; Peter Pan World Travel; Burlington Recreation Department; Marshfield Recreation Department; A.A.A. Group Tours; Morgan Tours; Order of The Eastern Star-Massachusetts; St. Joseph Cathedral Parish; St. John Chrysostom Church.

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangement of "Beautiful Maria of My Soul" from *The Mambo Kings*. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

RODEO

Aaron Copland (1900-90)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor.

TRIUMPHAL MARCH from AIDA

Giuseppe Verdi (1813-1901)

Aida, an opera set on the banks of the Nile in ancient times, was commissioned by the Khedive of Egypt to celebrate the opening of the Suez Canal. Verdi completed the score in the autumn of 1870, but the outbreak of the Franco-Prussian War forced a delay in the production because the stage sets, which were built in Paris, were trapped there by the German siege! The premiere finally took place on December 24, 1871. From that day to this *Aida* has remained among the four or five most popular operas in the entire repertory, owing to Verdi's masterful ability to translate the deepest human emotions into compelling music. At the same time, Verdi was aware that this opera was to be a festive work on a grand scale, and he allowed plenty of opportunity for spectacle. Visually the most grandiose moment comes in the second act, when the Egyptian army, having returned victorious from war, brings on a procession of captured Ethiopian soldiers, animals, and booty, all to the brassy tune of one of the great operatic marches.

OVERTURE TO RUSSLAN AND LUDMILLA

Mikhail Glinka (1804-57)

Glinka is regarded as the founder of the Russian nationalist school in the nineteenth century, the composer who first showed his comrades how to evoke the history and culture of their own nation in music. Probably his most popular piece worldwide is the brilliant overture to the opera based on Pushkin's fantastic, ironic fairy-tale *Russlan and Ludmilla*, composed between 1837 and 1842. With its exuberant rhythms and sometimes pungent harmonies, the opera has been called "the most seminal work in the history of Russian music." Outside of Russia, the overture is far and away the best-known portion of the score.

SUITE FROM THE BALLET GAYNE

Aram Khachaturian (1903-78)

The Armenian-born Soviet composer Khachaturian enjoyed one of the biggest hits of his life with a colorful ballet, *Gayne*, composed in 1940, dealing with village life in Soviet Armenia. The score is painted in vivid colors, with energetic rhythms and elements of folk dances. The scenario was markedly didactic. The heroine of the title was unhappily

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married to Giko, a rude and evil man who dislikes the Russians and the communal life of his village. He later betrays his country, but Gayne finds love (and political direction) from a Russian border guard, and together they confound the plots of Giko. Some of the music had been used in a 1939 ballet entitled *Happiness*, but the famous "Sabre Dance" was composed for Gayne to depict the villainous Giko.

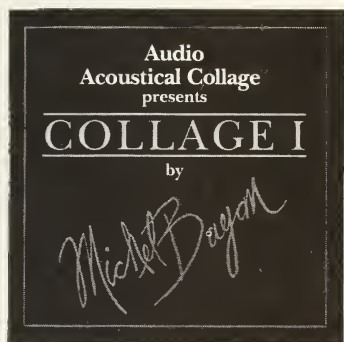
PIANO CONCERTO

Aram Khachaturian (1903-78)

Born in Tiflis, the son of a bookbinder, Aram Khachaturian came to music late, but then rapidly advanced to a leading position among composers in the former Soviet Union. His music reveled in characteristic melodic turns related to traditional Caucasian melodies, though they were almost always original tunes, not actual folk themes. He composed his Piano Concerto in 1935. The first performance, in Moscow in late 1936, was given by two pianos only, one for the solo part and one for the orchestra. Not until July 1937 was he able to hear the work in its full orchestral coloring. His Piano Concerto is a work of brilliant technical display in its first and last movements, with a wonderfully poetic middle movement that is a lilting waltz.

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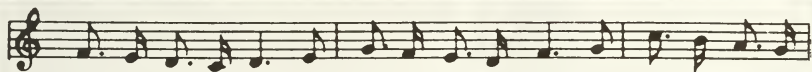
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PIANO CONCERTO NO. 1 IN G MINOR, Opus 25

Felix Mendelssohn (1809-47)

The extraordinarily precocious Mendelssohn was establishing his reputation as a gifted and original composer before he was out of his teens. He had barely turned twenty-one when the University of Berlin offered him a professorship, but he declined because he was about to start on a "grand tour" of Italy, made at the suggestion of his friend Goethe, for his intellectual and musical enrichment. He left in May of 1830, making his progress through southern Germany and Austria to Rome, where he remained for the rest of the year. In 1831 he traveled around much of Italy, then spent two months in Switzerland, and arrived in Munich by October 1831. Aside from the pleasures of sightseeing, this was a musically busy time. Mendelssohn was finishing the *Hebrides* Overture, conceiving and composing the *Italian* Symphony, working on a cantata based on a poem of Goethe's, and also thinking about the *Scotch* Symphony. During the same time he managed to compose—in his head—the G minor concerto, only writing the music down when he arrived in Munich, where he spent three days getting the work on paper. He played the first performance in Munich almost immediately; the work quickly became a popular success. (This is indicated in part by a funny, fantastic story in Hector Berlioz's *Evenings in the Orchestra*, the funniest book about music in the nineteenth century. Berlioz tells of a keyboard competition during which thirty pianists played the Mendelssohn concerto on the same piano during a single day, with the result that the instrument had learned the piece so thoroughly that it started to play the music by itself and had to be destroyed!) It was standard practice for an audience to applaud at the conclusion of every movement of a concerto or symphony in those days. Mendelssohn preferred to have applause withheld to the very end. In order to guarantee that result, he composed the concerto so that the various movements ran directly into one another, thus not allowing the audience any chance to break the mood.



ENTRANCE OF THE GLADIATORS, Opus 68

Julius Fučík (1872-1916)

The *Entrance of the Gladiators* is one of those tunes that everyone knows without being able to give it a title; for years it has been one of the most popular of all marches used by circuses, so that it may be considered even the quintessential circus march. Fučík was a Czech musician who studied composition with Dvořák at the Prague Conservatory (he also studied violin and bassoon). He spent most of his professional career as a bandmaster in Zagreb, Sarajevo, Budapest, and Prague. He retired in 1913, married, and settled in Berlin, where he formed an orchestra and a music publishing firm, but his activities were cut short by the outbreak of war and the onset of cancer. He left nearly 300 dances, marches, and overtures, of which *Entrance of the Gladiators* is universally famous.

OVERTURE TO POET AND PEASANT

Franz von Suppé (1820-95)

Franz von Suppé essentially founded the Viennese operetta tradition, taking the sharply satirical, witty form as developed in Paris by Offenbach and crafting it with a warmer sentimentality to suit the tastes of his compatriots, beginning with *Das Pensionat* in 1860 and continuing with such masterpieces of light opera as *Beautiful Galathea* (1865) and *Boccaccio* (1879), one of the few Continental operettas that was able to hold its own in the United States after the first success of Gilbert and Sullivan's *HMS Pinafore* in 1879 and *The Mikado* in 1885. But even before he first wrote an operetta, Suppé was very much involved in the popular theater. In 1846 he composed the incidental music to a farce called *Poet and Peasant*. Its overture became so popular that the publisher Aibl



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brought it out in arrangements for some 59 different combinations of instruments! In our own century, this overture has been used again and again to provide background themes for dozens of animated cartoons.

MEDITATION from *THAÏS*

Jules Massenet (1842-1912)

Massenet's opera *Thaïs* is an adaptation of the tongue-in-cheek novel of the same name by Anatole France. The title character is a dancer and shameless courtesan in fourth-century Alexandria; the pious Athanaël devotes himself to bringing about her conversion to a purer life—only to find that, when he succeeds, he regrets having done so. Massenet treats the subject a great deal more solemnly than the novelist, though. Far and away the most popular excerpt from the opera is the symphonic intermezzo known as the "Meditation"; its sustained violin solo has long been a favorite way for string players to demonstrate their legato technique, and audiences have welcomed it.

A LEROY ANDERSON FESTIVAL

Leroy Anderson (1908-75)

Leroy Anderson became a well-known composer largely by the chance that he went to Harvard. But it wasn't his thorough training with Edward Ballantine, Georges Enesco, and Walter Piston that marked the course of his life so much as the fact that, in 1936, as conductor of the Harvard University Band, he was asked by the Boston Symphony Orchestra's general manager, George Judd, to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at the orchestra's annual Harvard Night for the twenty-fifth reunion of Judd's Harvard class. Arthur Fiedler was favorably impressed with Anderson's skill in orchestration. Thus emboldened, the young man showed Fiedler a little specialty piece called *Jazz Pizzicato*, an encore number for orchestral strings. When it was first played, in 1937, it made such a hit that Fiedler promptly named Anderson the chief arranger of the Boston Pops. Thus began a remarkable series of novelty numbers for orchestra, marked by a flair for catchy melody, a lively sense of orchestral effect (including unusual instruments, such as the typewriter in *The Typewriter* or a trumpet played to sound like a neighing horse in *Sleigh Ride*), and the use of popular dance rhythms. Most of his works were written on commission for Fiedler and the Boston Pops, but they have become popular light orchestral favorites everywhere, and some of them—including *The Syncopated Clock* and *Blue Tango*—even made the Hit Parade.

In addition to his pops orchestral compositions, Leroy Anderson wrote the score for the 1958 Broadway musical *Goldilocks*, with book and lyrics by Jean and Walter Kerr. Although he became one of America's most popular composers of light concert music, Anderson always retained an endearing sense of perspective. Toward the end of his life, when he was living near Watertown, Connecticut, he was invited to become conductor of the Watertown Symphony Orchestra. His response: "You can find a good conductor anywhere, but competent managers are much rarer." So for the rest of his life he was the orchestra's manager!

The selections to be performed on Sunday evening include some of the most popular. **Fiddle-Fiddle** has a typically Andersonian pun in its title, which indicates that it is a work for string orchestra, particularly strings, treated rather in the style of the country fiddler. **Blue Tango**, a seductive version of the popular Latin dance, one of Anderson's biggest hits, was composed in 1951; the Boston Pops recording "went gold" almost instantly. **Bugler's Holiday** gives three orchestral trumpeters a chance to shine in playful competition. In addition to writing original compositions, Anderson was a masterful arranger; among his best-loved scores is a medley of familiar tunes from Ireland, blended into the **Irish Suite**.

—Steven Ledbetter

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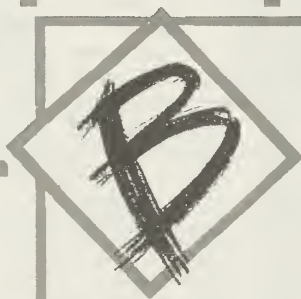
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Robert Bernhardt



Newly appointed music director of the Chattanooga Symphony and Opera Association, Robert Bernhardt is also music director of the Tucson Symphony Orchestra and principal conductor of the Kentucky Opera. As former associate conductor of the Louisville Orchestra and the former music director of the Amarillo (Texas) Symphony, Mr. Bernhardt earned critical praise. He made his Boston Pops debut in June 1992, leading three concerts, and has recently appeared as guest conductor with the Pittsburgh Symphony, Rochester Philharmonic, Phoenix Symphony, Seattle Symphony, Santa Barbara Symphony, and the chamber orchestras of Los Angeles and Denver. At Carnegie Hall he led three P.D.Q. Bach concerts

with Peter Schickele. Mr. Bernhardt maintains his association with the Louisville Orchestra and has won recognition for his subscription, pops, and educational performances with that ensemble. Also active in the world of opera, Robert Bernhardt gained international notice with his first opera assignment, Britten's *Turn of the Screw*. With the Kentucky Opera he has led *The Magic Flute*, *The Barber of Seville*, Britten's *Albert Herring* and *A Midsummer's Night Dream*, as well as a Gilbert and Sullivan opera festival and Purcell's *Dido and Aeneas*. In his guest conducting debut with the Nashville Opera, he led a performance of Verdi's *Rigoletto*. In recent seasons Mr. Bernhardt has also appeared as guest conductor with the Chattanooga Opera and Birmingham Civic Opera.

Born in Rochester, New York, Robert Bernhardt holds a master's degree from the University of Southern California School of Music, where he studied with Daniel Lewis. He is also a Phi Beta Kappa, *summa cum laude* graduate of Union College in Schenectady, New York, where he was an Academic All-American baseball player.

James Kleyla



Originally from Miami, Florida, baritone James Kleyla attended Boston University. Mr. Kleyla has performed in Boston Symphony performances of Beethoven's Choral Fantasy and Bach's *St. Matthew Passion* under Seiji Ozawa's direction, and as narrator for Stravinsky's *L'Histoire du soldat*. A Vocal Fellow for two summers at the Tanglewood Music Center, he has also been featured as a Boston Symphony Youth Concerts soloist and as narrator for excerpts from Walton's *Façade*. Mr. Kleyla has performed leading roles with Boston Lyric Opera, Banquette Musicale, the Masterworks Chorale, Dedham Choral Society, Rhode Island Civic Chorale, the June Opera Festival of New Jersey, and the Gold Coast Opera Theatre of South

Florida. Under John Oliver's baton, he has been baritone soloist in Orff's *Carmina burana* with the Boston Ballet, Bach's B minor Mass, Handel's *Messiah*, Haydn's *Creation* and *The Seasons*, and Verdi's *Requiem*. Other solo credits include Mendelssohn's *Elijah* and the Requiem masses of Brahms, Duruflé, Fauré, and Mozart. His operatic roles include both the title role and Masetto in *Don Giovanni*, Escamillo in *Carmen*, Nick Shadow in *The Rake's Progress*, Dandini in *La Cenerentola*, Schaunard in *La bohème*, Germont in *La traviata*, and Tarquinius in *The Rape of Lucretia*. The highlight of Mr. Kleyla's 1989 season was his concert tour of Japan, which included performances with the New Japan Philharmonic, the Tokyo Symphony, and the Shinsei Nihon Symphony in Tokyo's Suntory Hall, as a featured soloist in Handel's *Messiah* and Beethoven's Ninth Symphony. In 1991 he premiered Thomas Oboe Lee's solo cantata entitled *That Mountain* and in September 1992 created the title role in Don Dinicola's five-act opera *UBU* with the Boston Music Theatre Project. The summer of 1992 took Mr. Kleyla to Tel Aviv, where he was a Fellow at the Israel Vocal Arts Institute. In addition to his Boston Pops debut, the 1992-93 season has included a return to Japan for *Messiah* with the New Japan Philharmonic and his debut with New Israeli Opera in *La bohème*.

Dionne Warwick



Born into a Baptist family, Dionne Warwick sang in an East Orange, New Jersey, church choir as a child. Her mother was the manager of the renowned Drinkard Singers, and Dionne formed her own trio while studying under a scholarship at Hartt College of Music in Hartford, Connecticut. By 1960 she was working in New York as a backup singer when she was noticed by the young composer Burt Bacharach. In December 1962 Dionne Warwick recorded for Scepter Records the Burt Bacharach-Hal David song "Don't Make Me Over," which instantly soared to the Top Ten. This singing-writing partnership produced a breathtaking catalog of smash hit records. Between the years 1963 and 1966, Ms. Warwick's records sold more than twelve million copies, crossing over the categorical boundaries of pop, R&B, and gospel audiences. After her successes at Scepter, Dionne Warwick spent much of the '70s recording for Warner Bros. During this period came the number-one single "Then Came You," recorded with the Spinners, and a tour with Isaac Hayes billed as "A Man and A Woman." In 1979 Ms. Warwick moved to Arista records; her first album for the label, entitled *Dionne* and produced by Barry Manilow, sold more than a million copies and earned Ms. Warwick simultaneous Grammy awards in both the pop and R&B categories. Her subsequent albums have included *No Night So Long*, *Hot, Live & Other*, *Heartbreaker*, *Friends in Love* (featuring her first duet with Johnny Mathis on the title cut), *Finder of Lost Loves*, *Reservations for Two* (featuring duets with Jeffrey Osborne, Smokey Robinson, Howard Hewett, June Pointer, and Kashif), and her blockbuster release *Dionne Warwick's Greatest Hits 1979-1990*, which includes such hits as the Grammy-winning "That's What Friends Are For," "How Many Times Can We Say Goodbye?," "Friends in Love," and "Deja Vu." Dionne Warwick has hosted various television programs, including her own variety/talk show, the syndicated tribute *Celebrate the Soul of American Music*, the annual Soul Train Music Awards, and the series *Solid Gold*. Ms. Warwick has been named "Woman of the Year" by Harvard University's Hasty Pudding Club and "Humanitarian Woman of the Year" by the Starlight Foundation. She has also received the NAACP Image Award, the Kleenex American Hero Award, and the Women in Show Business Bella Rackoff Humanitarian Award, as well as an honorary Doctorate of Law from the University of California. In 1987 she was appointed America's first Ambassador of Health, in which capacity she helped raise public consciousness about health issues and the battle against AIDS. The following year she formed The Warwick Foundation, a not-for-profit grass roots organization dedicated to health education. Dionne Warwick made her debut with John Williams and the Boston Pops Orchestra in the Opening Night concert of their 1988 season.

Constantine Orbelian



Since the 1991-92 season, Constantine Orbelian has been music director of the Moscow Chamber Orchestra, the first non-Russian to hold such a post with a Russian orchestra. With that ensemble, he has appeared as conductor and pianist at home and on tour in Europe and the Far East. As a pianist, Mr. Orbelian has performed numerous concerts in North America, Europe, Asia, and Australia to much acclaim. His many orchestral engagements have included appearances with the Detroit Symphony Orchestra, Moscow Philharmonic Orchestra, Moscow State Symphony, Moscow Virtuosi Chamber Orchestra, the Philharmonia, Scottish National Orchestra, Finnish Radio Symphony, and the chamber orchestras of Budapest, Prague, and Sweden. In the United States, Mr. Orbelian has appeared with the San Francisco Symphony, Utah Symphony, and the New American Chamber Orchestra; he was the featured soloist for the U.S. tours of the Chamber Orchestra of the Auvergne

and the Belgrade Festival Strings. In 1988 Constantine Orbelian performed a gala recital for the Summer Olympics in Seoul. Other recital performances have taken him to Paris, Berlin, the Mediterranean, Rio de Janeiro, San Francisco, and New York. He is known to New York audiences for his performances of all the solo piano music in the original Broadway production of *Amadeus*. Constantine Orbelian has been a frequent guest artist at the music festivals in Tours, Helsinki, Kuhmo, Korsholm (Finland), and Dubrovnik (Croatia) in Europe; and at the Newport, California Bach, San Antonio, and Meadowbrook festivals in this country. Mr. Orbelian's debut recording of Khachaturian's Piano Concerto, with the Scottish National Orchestra under Neeme Järvi, was named Best Concerto Recording of the Year (1988) in the United Kingdom by the Music Retailers Association. He has also recorded with the Philharmonia Orchestra, the Moscow Chamber Orchestra, and the Leningrad Symphony Orchestra. Born and raised in San Francisco, Constantine Orbelian made his debut with the San Francisco Symphony at age eleven. His Armenian father and Russian mother emigrated to the United States in 1948-49 and settled in San Francisco. He received his early training at the San Francisco Conservatory of Music, studied privately with Mme. Nina Svetlanova, and received bachelor's and master's degrees from the Juilliard School, where he studied with Nadia Reisenberg. Mr. Orbelian made his Boston Pops debut in June 1986.

Leslie Amper



Pianist Leslie Amper is a recipient of the National Endowment for the Arts Solo Recitalist Fellowship grant for her stalwart efforts in celebration of the 80th birthday of distinguished French composer Olivier Messiaen (1908-92). After giving the Boston premiere of *Vingt regards sur l'Enfant Jésus*, Ms. Amper gave further performances of Messiaen's piano masterpiece in New York, Washington, and Pittsburgh. Ms. Amper made her New York recital debut in April 1986 in Weill (then Carnegie) Recital Hall and has returned to New York for annual performances since that time. In July 1989, at the invitation of Maurice Peress, she participated in Carnegie Hall's series of recreations of landmark jazz concerts. In the Boston area, Ms. Amper

appears regularly in solo recitals, chamber music, and orchestral performances. She has also given solo recitals in Chicago and San Francisco and at Washington's Kennedy Center and the Schoenberg Institute in Vienna. Having made her orchestral debut with the Pittsburgh Symphony at age fourteen, Leslie Amper was invited back by that orchestra in 1983 for performances of Prokofiev's Piano Concerto No. 3. She has also performed with the Rhode Island Philharmonic, Handel & Haydn Society, Boston Civic Symphony, Jackson (Mississippi) Symphony, and Newton Symphony and at such festivals as Monadnock, New Hampshire Music Festival, Eastern Music Festival in North Carolina, Chamber Music East, and Castle Hill. A native of Pittsburgh, Ms. Amper graduated with distinction from the New England Conservatory, where she studied with Russell Sherman. A music tutor at Harvard University, she currently teaches at the Massachusetts Institute of Technology, the Longy School, and New England Conservatory Preparatory Division. Recent activities have included a concert in the Debussy Festival at Emmanuel Church; the compilation and performance of piano scores for the Harvard Film Archives; a return engagement at the New Hampshire Music Festival; a performance with the Symphony by the Sea; and a recently released recording of George Antheil's *Ballet mécanique* and Andrew Imbrie's *Short Story*. Her recording of Brahms' *Liebeslieder Waltzes* is available on Northeastern Records. Ms. Amper devotes a portion of her time to music projects involving children, including acclaimed multimedia presentations of programmatic music performed in tandem with displays of children's illustrations. Leslie Amper is married to pianist Randall Hodgkinson, her frequent collaborator in performances of the two-piano and four-hand repertory. In May 1992 the duo performed Saint-Saëns' *Carnival of the Animals* in two Boston Pops concerts.



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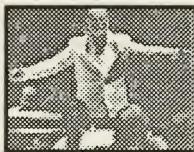
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Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an exhibit documenting John Williams's tenure as Conductor of the Boston Pops. Mounted by the BSO Archives, the exhibit draws on material from the Archives and the BSO Press Office. Shown here is Mr. Williams making his debut as Conductor of the Boston Pops Orchestra on January 22, 1980, at Carnegie Hall. Also on display is an exhibit entitled "Glimpses of the Past," on the history of the Boston Pops since its founding in 1885.

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**Boston Symphony Orchestra
Boston Pops Orchestra
Seiji Ozawa & John Williams**

John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the 1993 season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

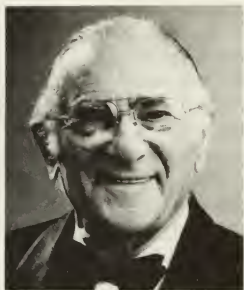
John Williams has composed the music and served as music director for more than seventy films, including *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He recently completed the music for Steven Spielberg's film *Jurassic Park* and is working on the score to another new Spielberg film, *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, *Swing, Swing, Swing*, *Bernstein by Boston*, *Pops in Love*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe* (an album of favorite Russian music), and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, and a new Christmas album entitled *Joy to the World*. Their newest album for Sony, entitled *Unforgettable*, has just been released.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990, and will return there with that ensemble this June. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from many American colleges and universities.

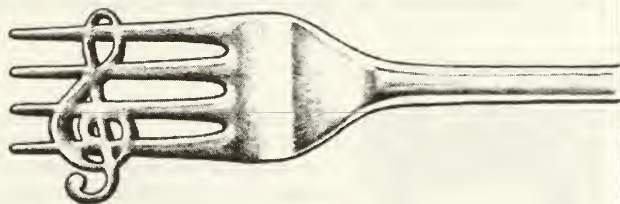
Harry Ellis Dickson



Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at

the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a



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conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

Ronald Feldman



Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.



THE BOSTON POPS
ORCHESTRA

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Conductor

HARRY ELLIS DICKSON
*Associate Conductor
Laureate*

RONALD FELDMAN
Assistant Conductor

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Leo L. Beranek Chair
Victor Romanul
Edward and Bertha C. Rose Chair
Laura Park
Bo Youp Hwang
Lucia Lin
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhitsaum
*Bonnie Bewick
*James Cooke

†Joseph Conte
†Gerald Itzkoff
†Daniel Banner

Violas

Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
†Emily Bruell
†David Rubinstein

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

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Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

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Fenwick Smith
†Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin
William R. Hudgins

Bass Clarinet

Craig Nordstrom

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Richard Ranti
Roland Small

Contrabassoon

Gregg Henegar

Horns

Jay Wadenpfuhl
Daniel Katzen
Jonathan Menkis
Richard Mackey
†Kevin Owen

Trumpets

Timothy Morrison
Thomas Rolfs
Peter Chapman
†Bruce Hall

Trombones

Norman Bolter
†Douglas Wright

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Douglas Yeo

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A Brief History of the Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the



conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops broadcasts have been heard nationally each week. Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings for Sony Classical and Philips Records.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990 and will return there with that ensemble this June. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.

B O S T O N



THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS
Conductor

First Violins

Joseph Scheer
Michael Rosenbloom
John M. Williams
Maynard Goldman
Kristina Nilsson
Lisa Crockett
Sandra Kott
Sharan Leventhal
Tison Street
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Colin Davis
Stacey Alden

Second Violins

William Waterhouse
Paul MacDowell
Clayton Hoener
Susan Shipley
Pattison Story
Harris Shilakowsky
Robin Cook
Kay Knudsen
Dorothy Han
Julie Leven
Priscilla Hallberg
Abraham Mishkind

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Barbara Kroll
Donna Jerome
Barbara Wright
Holly Barnes
Heather Porter

Cellos

Emmanuel Feldman
David Finch
George Seaman
Theresa Borsodi
Joan Esch
Toni Rapier
William Rounds
Kevin Crudder

Basses

Robert Caplin
Barry Boettger
James Freeman
Thomas Coleman
Nicolas Tsolainos
Prentice Pilot
John Salkowski

Flutes

Marianne Gedigian
Kathleen O'Donnell

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Thomas Haunton
Kate Gascoigne

Trumpets

Steven Emery
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones

Donald Sanders
Lawrence Isaacson
Mark Cantrell
Paul Welcomer

Tuba

Steven Campbell

Timpani

Everett Beale

Percussion

Dean Anderson
Jeffrey Fischer
Neil Grover
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Harp

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 22, 1993, at 8:00

DOC SEVERINSEN conducting

Galop from <i>Moscow, Cheremushky</i>	Shostakovich
Jupiter, the Bringer of Jollity, from <i>The Planets</i>	Holst
Intermezzo from <i>Cavalleria Rusticana</i>	Mascagni
Finale from Symphony No. 4 in F minor	Tchaikovsky

INTERMISSION

Bruce Hangen conducting

Napoli-Canzone Napolitana con Variazioni	Bellstedt-Fazzi
Largo al factotum, from <i>The Barber of Seville</i>	Rossini-Kunzel
Nessun dorma, from <i>Turandot</i>	Puccini-Fazzi
Love	Gabler/Kaempfert-Newsom
DOC SEVERINSEN, trumpet	

INTERMISSION

Doc Severinsen conducting

Pops on the March	Williams
Adventures on Earth, from <i>E.T. (The Extra-Terrestrial)</i>	Williams
What Is This Thing Called Love?	Porter-Newsom
Memory, from <i>Cats</i>	Lloyd Webber-Newsom
Sing, Sing, Sing	Prima/Goodman-Newsom

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Cape Cod Conservatory; International Security Management Assoc.; Clinton Rotary; Lynn YMCA Retired Men's & Women's Club; Sacred Heart Women's Guild; Perkiomen Tours & Travel; American Language Academy/Babson College.

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Nursing Home
Acton, MA
508-263-9101

The Highlands
Fitchburg, MA
508-343-4411

The Oaks
New Bedford, MA
508-998-7807

Evergreen House
Health Center
E. Providence, RI
401-438-3250

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 23, 1993, at 8:00

DOC SEVERINSEN conductor and soloist

Galop from <i>Moscow, Cheremushky</i>	Shostakovich
Jupiter, the Bringer of Jollity, from <i>The Planets</i>	Holst
Intermezzo from <i>Cavalleria Rusticana</i>	Mascagni
Finale from Symphony No. 4 in F minor	Tchaikovsky

INTERMISSION

Bruce Hangen conducting

Napoli-Canzone Napolitana con Variazioni	Bellstedt-Fazzi
Largo al factotum, from <i>The Barber of Seville</i>	Rossini-Kunzel
Nessun dorma, from <i>Turandot</i>	Puccini-Fazzi
Love	Gabler/Kaempfert-Newsom
DOC SEVERINSEN, trumpet	

INTERMISSION

Doc Severinsen conducting

Pops on the March	Williams
Adventures on Earth, from <i>E.T. (The Extra-Terrestrial)</i>	Williams
What Is This Thing Called Love?	Porter-Newsom
Memory, from <i>Cats</i>	Lloyd Webber-Newsom
Sing, Sing, Sing	Prima/Goodman-Newsom

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, June 24, 1993, at 8:00

RONALD FELDMAN conducting

Overture to *Candide*

Bernstein

An American in Paris

Gershwin

INTERMISSION

Violin Concerto No. 1 in G minor

Bruch

Prelude: Allegro moderato

Adagio

Finale: Allegro energico

TIMOTHY BAKER

INTERMISSION

Remarks by Williams College President Francis Oakley
during intermission

The Mountains

Gladden-Achter

BLACKBIRD

Kechley

World premiere

A Tribute to Duke Ellington

arr. Burns

Sophisticated Lady—Take the 'A' Train—

Mood Indigo—It Don't Mean a Thing

The Stars and Stripes Forever

Sousa

Irwin Shainman conducting

When the Saints Go Marchin' In

arr. May

featuring Phinney's Favorite Five and Friends

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, June 25, 1993, at 8:00

RONALD FELDMAN conducting

Overture to *Candide* Bernstein

An American in Paris Gershwin

INTERMISSION

Violin Concerto No. 1 in G minor Bruch

Prelude: Allegro moderato

Adagio

Finale: Allegro energico

TIMOTHY BAKER

INTERMISSION

Love Is Sweeping the Country, from *Of Thee I Sing* Gershwin-Ramin

A Tribute to Duke Ellington arr. Burns

Sophisticated Lady—Take the 'A' Train—

Mood Indigo—It Don't Mean a Thing

Mack the Knife, from *The Threepenny Opera* Weill-Hayman

Satin Doll Ellington-Hayman

When the Saints Go Marchin' In arr. May

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

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For further information, contact Susan E. Kinney, Assistant Director of Development, at (617) 638-9251.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, June 26, 1993, at 8:00

BRUCE HANGEN conducting

SWING NIGHT AT POPS

St. Louis Blues March	Handy-May
Stompin' at the Savoy	Goodman-Osser
Opus One	Dorsey-Wilcox
Back Bay Shuffle	McRae/Shaw-May
Unforgettable	Gordon-Morley
Frenesi	Dominguez-May
Tuxedo Junction	Hawkins/Miller-Hayman
A Tribute to Duke Ellington	arr. Burns
Sophisticated Lady—Take the 'A' Train—	
Mood Indigo—It Don't Mean a Thing	

INTERMISSION

In the Mood	Garland/Miller-Hayman
Satin Doll	Ellington-Hayman
String of Pearls	Gray/Miller-Hayman
Hernando's Hideaway	Adler/Ross-Hayman
Dancing Through the Years	arr. Hayman
Cakewalk—Charleston—Tango—Square Dance—Waltz—	
Polka—Rhumba—Mexican Hat Dance—Cha-Cha-Cha—Rock 'n' Roll	
Moonlight Serenade	Miller-Hayman
Song of India	Rimsky-Korsakov-Sebesky
New York, New York	Kander-Byers

Please note that there is only one intermission.

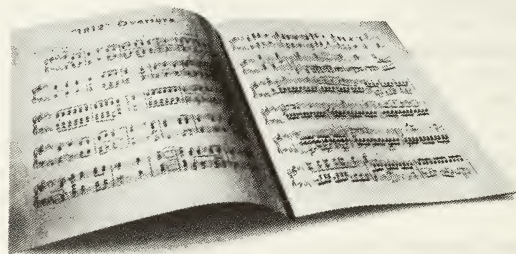
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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, June 27, 1993, at 7:30

BRUCE HANGEN conducting

Buckaroo Holiday from *Rodeo* Copland

Sabre Dance from *Gayne* Khachaturian

Evening Prayer from *Hansel and Gretel* Humperdinck

Suite from *The Firebird* Stravinsky

Infernal Dance—Berceuse—Finale

INTERMISSION

Violin Concerto No. 5 in A minor Vieuxtemps

Allegro non troppo

Adagio

Allegro con fuoco

LIVIA SOHN

INTERMISSION

St. Louis Blues March Handy-May

A Tribute to Duke Ellington arr. Burns

Sophisticated Lady—Take the 'A' Train—

Mood Indigo—It Don't Mean a Thing

A Tribute to the Big Bands

Stompin' at the Savoy Goodman-Osser

Begin the Beguine Porter-May

Opus One Dorsey-Wilcox

Sing, Sing, Sing Prima/Goodman-Hyman

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangement of "Beautiful Maria of My Soul" from *The Mambo Kings*. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

GALOP from MOSCOW, CHEREMUSHKY

Dmitri Shostakovich (1906-75)

Admirers of Shostakovich's dramatic symphonies and concertos are likely to be unaware that the composer also wrote a very substantial quantity of lighter music as well, never scorning the possibility of creating a hit song. In his early days he composed incidental music and songs for many plays and even created a full-fledged operetta in the 1930s (it has only just turned up, after being lost for many years, and is not even listed in *The New Grove Dictionary of Music*). In 1958 Shostakovich returned to the operetta for a full-scale three-act work, *Moskva, Cheryomushki* (the title refers to a region in the city of Moscow), which opened on January 24, 1959, to substantial success.

THE PLANETS

Gustav Holst (1874-1934)

Astrology, and the casting of horoscopes for his friends, was a "pet vice" of Gustav Holst. His orchestral suite *The Planets*, composed between 1914 and 1916, was inspired by the "astrological significance of the planets" and not necessarily by the classical deities after whom they are named. Holst insisted that there was no program music in them, no tale to tell. The subtitle of each section is intended to provide a key to the mood of each.

INTERMEZZO FROM CAVALLERIA RUSTICANA

Pietro Mascagni (1863-1945)

By his mid-twenties Mascagni had already written three unperformed full-length operas. He composed *Cavalleria Rusticana* (*Rustic Chivalry*) in response to a publisher's competition for a new one-act opera. It was one of the winners, and its first performance, in 1890, made the young man famous overnight. He never managed to repeat that success through a long career of operatic composition, but his stormy, passionate masterpiece of love, jealousy, and murder on a sunny Easter Sunday in a small Sicilian town is constantly with us. The *Intermezzo* provides a brief respite from the tensions of the plot between the two scenes of the single act.

E.T. (ADVENTURES ON EARTH)

John Williams (b.1932)

Most visitors from outer space in literature and films have been terrifying and threatening "bug-eyed monsters"; none has captivated the hearts of audiences as completely as a frightened and hapless extra-terrestrial biologist inadvertently abandoned on earth and befriended by a lonely boy. From the various themes composed for the 1982 film *E.T. (The Extra-Terrestrial)*, John Williams has created a suite that provides a musical summary of the story: the spooky insecurity of the lost and hunted E.T., the growing warmth between E.T. and Elliott, the soaring "flying" music of the film's climactic episode, and the closing music—nearly operatic in character—of E.T.'s farewell.

SING, SING, SING

Louis Prima (1911-78)/Benny Goodman (1909-86)

New Orleans-born jazz trumpeter and vocalist Louis Prima worked mostly in New Orleans in the late '20s and early '30s, then led his own band in New York. One of his best-known creations, "Sing, Sing, Sing," was made even more popular in the version created by Benny Goodman for his famous Carnegie Hall concert—the first jazz concert ever given in that historic concert hall—in 1938. Because the famous recording made at that event has been a jazz favorite ever since, Goodman's additions to Prima's tune are now regarded as part of the piece.

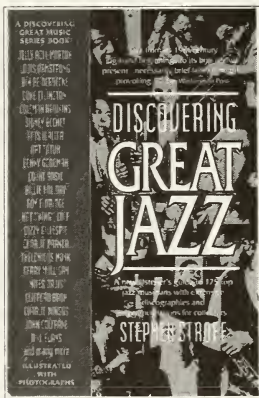
OVERTURE TO CANDIDE

Leonard Bernstein (1918-90)

For a long time, *Candide* (1956) was regarded as a noble failure. Filled with extraordinary music of great variety performed by a cast of real singers who did it justice, the show was hobbled by Lillian Hellman's clunky book, and it ran only 73 performances. But the original cast album became something of an underground favorite, making *Candide*, for many people, their favorite Bernstein show. Eventually it was revamped theatrically by Harold Prince, with a new book and new versions of much of the music written for a

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younger cast. This version (1974) ran more than ten times as long as the original production. More recently, a new arrangement of *Candide* was made for the New York City Opera, moving in the opposite direction from the successful Broadway production, with *more* music. This, too, was a substantial success. So Voltaire's famous eighteenth-century satire now exists in at least three quite different versions, all with Bernstein's wonderful score. The Overture has long since become a concert favorite everywhere—the only overture from a Broadway show ever to join the standard concert repertory.

AN AMERICAN IN PARIS

George Gershwin (1898-1937)

George Gershwin, already making his mark as a leading Broadway composer, agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music. The result was *Rhapsody in Blue*, and its premiere caused a sensation, elevating the 25-year-old composer to remarkable prominence among American musicians. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, so he accepted Walter Damrosch's commission of a symphonic work and composed *An American in Paris* after visiting that city in 1928. The tone poem is replete with musical suggestions of the lively French capital in all its gallic charm, including hints of such typical tourist activities as dodging the taxicabs, whose horns can be heard in the score.

VIOLIN CONCERTO NO. 1 in G MINOR, OPUS 26

Max Bruch (1838-1920)

Max Bruch was a child prodigy who was, during his lifetime, one of the most popular and frequently performed of German composers. No choral festival in Europe or America was complete without one of his cantatas, *Frithjof*, *Odysseus*, *Achilleus*, and *The Song of the Bell* (after Schiller). He also wrote three operas, three symphonies, and countless other works. But times and tastes change, and today Bruch is remembered almost entirely by a few concertos—and especially by this first violin concerto, composed between 1864 and 1867. The first movement is a prelude, filled with an atmospheric sense of preparation. The slow movement, directly linked to the first, is wonderfully lyric. The finale is an energetic rondo alternating a lively and rhythmic idea with a soaring, singing theme that lingers in the ear. Its melodious character and skillful writing for the solo instrument have long kept the Bruch First Concerto among the most popular ever written for the violin.

BLACKBIRD

David Kechley (b.1947)

The composer, Associate Professor of Music at Williams College, has provided the following note about his new work:

The basic materials for *Blackbird* came from an improvisation/lecture/demonstration given at Doshisha Women's College in Kyoto during my visit to Japan in 1991. To show various ways in which computers can be used in music composition and performance, I composed a piece in which a number of student volunteers would play written-out parts on their acoustic instruments while I and the computer improvised. The instrumentation was completely dependent upon which students happened to volunteer—it turned out to be violin, clarinet, string bass, piano, and two percussion.

The original piece called "Fast Funk Doshisha" was a rather loosely constructed improvisation designed for a specific situation, and so it has not been performed since. However, much of the material has continued to interest me and I eventually felt compelled to give it a permanent home. The present work for full orchestra is named after a well-known street in Kyoto, Karasuma Street (karasu means crow, raven, or blackbird). This version has new materials added, but still retains the principal "themes" of the

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original. *Blackbird* is dedicated to Miwa Oda, Tomomi Ogino, Akemi Ueno, Mika Matsumoto, and Yuriko Iwaasa—the “First Fast Funk Players.”

WHEN THE SAINTS GO MARCHIN' IN

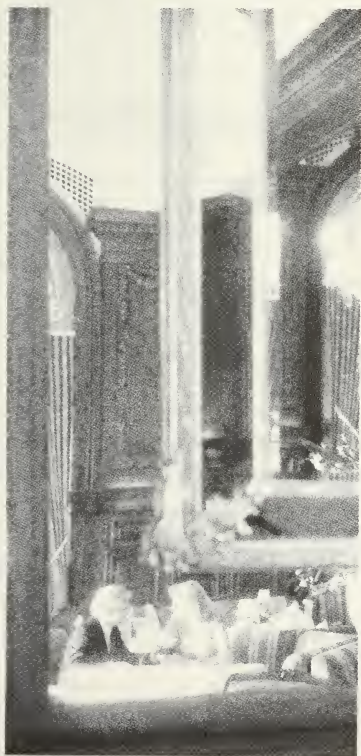
arr. Billy May

This is one of the best-known of all spirituals, and the one that has the most evident connection with that particularly American music known as jazz. The song certainly grew up in an oral tradition and only reached print in 1896. It is likely that it originated in the Bahamas, but by now it immediately conjures up visions of New Orleans. There is a persistent, though unconfirmed, story that “When the Saints Go Marchin’ In” used to be played twice by black bands at funerals in New Orleans around 1900—slowly on the way to the cemetery, more quickly on the way back. The improvisatory free-for-all featured by these bands once the tune really got going is the basic element of New Orleans jazz.

LOVE IS SWEEPING THE COUNTRY

George Gershwin (1898-1937)

The most unlikely presidential campaign of all time was also the most melodious. It took place in the 1931 musical *Of Thee I Sing*, a satire of American politics with a book by Morrie Ryskind and George S. Kaufman, lyrics by Ira Gershwin, and music by his brother George. It became the first musical comedy to win a Pulitzer Prize and the first to get its text published in book form. Presidential candidate John P. Wintergreen (and



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his immortally incompetent running mate Alexander Throttlebottom) looked for and finally found a campaign platform that everyone would approve of: love! If Wintergreen won the election, there would be a marriage in the White House. The platform worked, as revealed in the lively number, introduced by George Murphy (later a U.S. Senator!) and June O'Dea, "Love Is Sweeping the Country."

ST. LOUIS BLUES MARCH

W.C. Handy (1873-1958)

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere \$50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

RODEO

Aaron Copland (1900-90)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor.

SUITE FROM THE BALLET GAYNE

Aram Khachaturian (1903-78)

The Armenian-born Soviet composer Khachaturian enjoyed one of the biggest hits of his life with a colorful ballet, *Gayne*, composed in 1940, dealing with village life in Soviet Armenia. The score is painted in vivid colors, with energetic rhythms and elements of folk dances. The scenario was markedly didactic. The heroine of the title was unhappily married to Giko, a rude and evil man who dislikes the Russians and the communal life of his village. He later betrays his country, but Gayne finds love (and political direction) from a Russian border guard, and together they confound the plots of Giko. Some of the music had been used in a 1939 ballet entitled *Happiness*, but the famous "Sabre Dance" was composed for *Gayne* to depict the villainous Giko.

SUITE FROM THE FIREBIRD

Igor Stravinsky (1882-1911)

The Firebird was the work that established the 28-year-old composer overnight as a man to watch. Produced by the Ballets Russes in Paris in 1910, it was the sensation of the season, and Stravinsky quickly followed it up with *Petrushka* and *The Rite of Spring*. The plot of the ballet involves the interaction of human characters—a prince and a group of captive princesses—with two supernatural figures, the magic Firebird, a sort of good fairy, and the evil sorcerer Kashchei. Prince Ivan Tsarevich, while hunting, pursues the Firebird into the magic garden of Kashchei and captures it, but agrees to free her, whereupon the bird gives him a magic feather promising her aid if he should ever need it. Thirteen enchanted princesses, captives of Kashchei, enter, and the prince falls in love with one of them. The prince is captured by the guards of Kashchei, who appears.

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The prince remembers the magic feather, and waves it, summoning the Firebird, who forces Kashchei and his followers into violent dancing (Infernal Dance). Then the Firebird, having entranced the evil creatures, performs a slow, gentle dance (Lullaby) in which she reveals that the deathless monster's soul is located in an egg kept within a casket. The prince finds it and smashes it, destroying Kashchei and all his enchantments. The palace disappears, the statues turn into knights (who had been enchanted), the princesses are freed, and everyone joins in a dance of general happiness (Finale).

VIOLIN CONCERTO NO. 5 IN A MINOR, OPUS 37

Henry Vieuxtemps (1820-81)

Henry Vieuxtemps was one of the most important violinists of the nineteenth century, beginning from his performance of the Beethoven violin concerto (then little known) when he was only fourteen. After a year studying composition in Paris, he produced his own earliest violin concerto and began the life of a traveling virtuoso, receiving an especially warm welcome in Russia, where he spent five years as soloist to the Tsar; and on three tours of the United States. His own works, though largely designed as showpieces for his particular talents, had far more substance than the empty virtuosic display of many of his contemporaries. His two most popular concertos, the Fourth and Fifth, both broke with the traditional concerto three-movement shape (fast-slow-fast). The Fourth concerto added a scherzo, while the Fifth, originally composed as a "contest piece" for the Brussels Conservatory, was instantly acclaimed as a major enrichment of the solo repertory. Possibly inspired in part by Liszt's Piano Concerto No. 2, it is an integrated work in a single movement with a cadenza near the end. It exploits a range of violin techniques and moods—from brilliance to nobility to tenderness—that became the standard for his time.

BEGIN THE BEGUINE

Cole Porter (1891-1964)

Cole Porter wrote the 1935 show *Jubilee* while on a round-the-world sea voyage with his collaborator Moss Hart. While visiting the Dutch East Indies, he heard a native dance with a rhythm that fascinated him, and he used it as the basis of a song. But the song had such an unusual form—it is far longer than any other popular song of its era—that audiences had trouble catching on to it, and it made little impression in the show. Only when clarinetist and bandleader Artie Shaw insisted on recording it simply because he happened to like it did the tune take off; Shaw's record sold two million copies, and "Begin the Beguine" was on its way to becoming one of the most popular songs of all time.

—Steven Ledbetter

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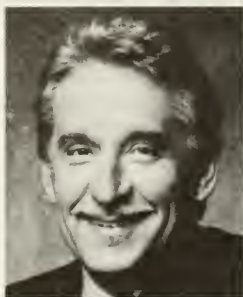
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Doc Severinsen



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More With Feeling and *Merry Christmas from the Tonight Show Orchestra*, both on the Amherst label. Mr. Severinsen appears in concert throughout the country, performing classical and pop music with symphony orchestras, jazz with his own group, Facets, and big band tunes with the Tonight Show Orchestra. In addition, he is Principal Pops Conductor of the Phoenix Symphony, a post he has held since 1983, and was recently named Principal Pops Conductor with the Buffalo Philharmonic. Doc Severinsen has

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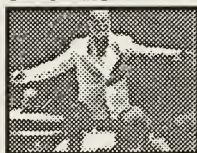
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been voted Top Brass Player more than ten times in *Playboy's* annual music poll and received a Grammy in 1987 for Best Jazz Instrumental Performance-Big Band. In partnership with Dick Akright, Mr. Severinsen has designed the "Bel Canto," an instrument for the professional player encompassing old world craftsmanship and modern technology.

Doc Severinsen's success dates back to his childhood hometown of Arlington, Oregon. He was nicknamed "Little Doc" after his father, a dentist. He originally wanted to play the trombone, but his father, a gifted amateur violinist, urged him to study violin. The younger Severinsen insisted on the trombone, but had to settle for the only horn available in their small community—a trumpet. At the age of seven, he was invited to join the high school band, and at twelve he won the Music Educator's National Contest. While still in high school, he was hired to go on the road with the Ted Fio Rito Orchestra. After completing his education and serving in the Army, Mr. Severinsen toured with the Tommy Dorsey, Benny Goodman, and Charlie Barnet bands. He finally settled in New York as an NBC staff musician in 1949, joining the Tonight Show Orchestra in 1962, and becoming the musical director in 1967.

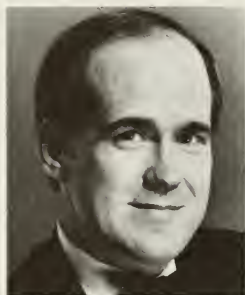
Bruce Hangen



Making a return appearance as Boston Pops guest conductor, Bruce Hangen has completed nine seasons as music director of the Omaha Symphony Orchestra. Having spent eight years as music director and conductor, Mr. Hangen was promoted in August 1992 to artistic director and principal conductor, a promotion that coincided with his decision to leave the Omaha Symphony at the end of the 1994-95 season. As music director, Mr. Hangen has initiated and overseen substantial growth of the Omaha Symphony's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the Magic Carpet concerts, afternoon matinees, family series, and

the annual "Magic of Christmas" concerts. Mr. Hangen has been responsible for many commissions and has led more than two dozen world premiere performances. The Omaha Symphony's 1992 celebration of the Native American, entitled "West Meets West," received national acclaim and was featured on *CBS Sunday Morning*. Bruce Hangen has led such important American orchestras as the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, and Atlanta Symphony. He has also conducted orchestras in other U.S. cities, including Syracuse, Houston, Birmingham, New Orleans, San Antonio, Hartford, and New Haven. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras. Before coming to Omaha, Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a conducting fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision.

Timothy Baker



Violinist Timothy Baker has appeared as soloist with the National Symphony, Baltimore Symphony, North Carolina Symphony, Stockholm Radio Orchestra, Moscow Philharmonic, and the symphony orchestras of Dallas and Miami. In recent seasons he performed a solo recital in Greece in honor of the Boston Symphony Orchestra's first visit to that country, played the world premiere of Elizabeth Vercoe's *Rhapsody for Violin and Orchestra* with the Berkshire Symphony, and performed three concertos in a single concert with New York's Pro Arte Chamber Orchestra at Carnegie Recital Hall. In addition to his acclaimed orchestral engagements, Mr. Baker frequently performs solo recitals and appears regularly as a member of

The Amadeus Trio. Actively sought after as a chamber musician, Mr. Baker has performed as guest artist with An die Musik, the New Arts Trio, the American Chamber Ensemble, the Atlantic String Quartet, and the New Jersey Chamber Music Society. He has also appeared as guest artist at such summer festivals as the Stockholm, Maine, Ohio, Deer Valley (Utah), Rockport (Massachusetts), and Grand Canyon chamber music festivals. In demand as concertmaster for network television specials, Timothy Baker is permanent concertmaster of the Wolf Trap Festival. As concertmaster and violin soloist, he led the Wolf Trap Festival Orchestra in the Kirov Ballet's Emmy award-winning production of *Swan Lake*, filmed in 1986. For his performance as violin soloist, he was awarded a special medal of excellence by the Soviet government in conjunction with the artistic directorship of the Kirov Ballet. Mr. Baker also appeared as concertmaster and participant in a skit with Victor Borge filmed at Wolf Trap and released as a video celebrating Mr. Borge's 80th birthday. Timothy Baker studied with Ivan Galamian at the Juilliard School, participated in master classes of Felix Galimir, Nathan Milstein, and Robert Mann, and won top prizes at such competitions as the Seventh International Tchaikovsky Violin Competition, the International Bach Solo Violin Competition, Financial Federal International Violin Competition in Miami, International Music Program Competition, and North Carolina Symphony Young Artist Competition. Currently violin Artist-in-Residence at Williams College, Timothy Baker owns and performs on the Guitar Stradivarius violin made in 1725.



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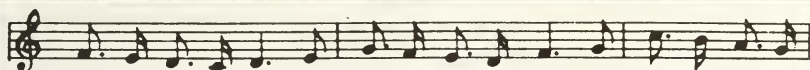
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Livia Sohn



Born in 1977, Livia Sohn was First Prize winner of the 1989 Yehudi Menuhin International Violin Competition. She gave her first public performance at the age of eight with the Wallingford Symphony Orchestra in her native Connecticut; at ten, she was soloist with the Hartford Chamber Orchestra. Since then she has been guest soloist with the Pittsburgh Symphony Orchestra, New York Chamber Symphony, Little Orchestra Society of New York, New York Youth Symphony, Hartford Symphony Orchestra, New Orchestra of Westchester, Denver Young Artists Orchestra, and Winston-Salem Symphony Orchestra. Abroad she has performed with Korea's Seoul and Pusan philharmonics and The City of London Sinfonia under

Sir Yehudi Menuhin. Last summer Ms. Sohn was the only American artist participating in Finland's famed Kuhmo Chamber Music Festival. Her current season has included debuts with the orchestras of Omaha, Greenville, and South Bend, a return engagement with the Winston-Salem Piedmont-Triad Symphony, and touring with the Tchaikovsky Chamber Orchestra. She has been presented in recital by the University of Connecticut, Connecticut College, the Paul Mellon Arts Center, Worcester's International Artists Series (a performance taped for National Public Radio's "Performance Today" series), and the Isabella Stewart Gardner Museum. Livia Sohn is the recipient of the Starling Foundation Scholarship, the Lado Inc. Scholarship, and, from the Aspen Music School, the Itzhak Perlman Scholarship. She studies with Dorothy DeLay and Hyo Kang at the Juilliard School. Livia Sohn is making her Boston Pops debut with this performance.



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MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

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one of the world's largest custodians of financial assets and one of the largest money managers in the United States.

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State Street

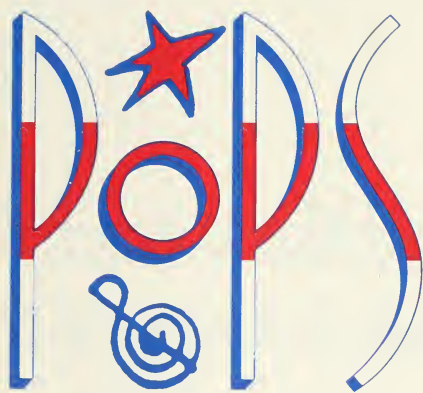
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Pastene.

Pasta from Italy.



B O S T O N



108th SEASON

JOHN WILLIAMS, CONDUCTOR

THE BOSTON POPS ESPLANADE ORCHESTRA

JULY 1993

We'd like to begin this
evening on a supportive note.

Fleet Bank is pleased to sponsor free
concerts on the Esplanade in conjunction
with the Boston Pops. It's one of the
many ways we make a difference.





July 1993

The Boston Pops Esplanade Orchestra's summer concert series is one of the area's best-loved seasonal events and an outstanding tradition in the City of Boston. Held each year during the week of the Independence Day festivities, the concerts are eagerly anticipated by men and women of all ages and backgrounds.

Fleet Bank is proud to sponsor this free public concert series for the second consecutive year. Through our support of one of Boston's oldest and most respected institutions, we seek to preserve the unique features of our heritage and to demonstrate the cultural distinctiveness that is this region's alone. Additionally, we are pleased to assist the BSO in its mission to bring the highest level of musical excellence to the largest audience possible.

As the BSO enters its 65th season of providing free summer concerts to the public, Fleet is honored to help make this musical celebration possible for the thousands of concert-goers who flock to the banks of the Charles each year.

Leo R. Breitman
Chairman and CEO
Fleet Bank of Massachusetts

The Boston Pops

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the Foundation until the fund reached its goal of \$1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts "The Arthur Fiedler Concert." The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the 1993 season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as

Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy films, including *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He recently completed the music for Steven Spielberg's film *Jurassic Park* and is working on the score to another new Spielberg film, *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Their recent albums include a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, and a new Christmas album entitled *Joy to the World*. Their newest album for Sony, entitled *Unforgettable*, has just been released.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990, and returned there with that ensemble in June. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from many American colleges and universities.

Harry Ellis Dickson



Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at

the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

Grant Llewellyn



Born in 1960 in Tenby, South Wales, Grant Llewellyn studied at Chethams School of Music, the Perugia Conservatorio, and the Royal College of Music. He also received choral and academic grants to Cambridge. In 1985 he was a Fellowship Conductor at the Tanglewood Music Center, where he worked with Leonard Bernstein, Seiji Ozawa, Kurt Masur, and André Previn. In September 1990 he became assistant conductor of the Boston Symphony Orchestra. Also in 1990 he became associate conductor of the BBC Welsh Symphony, where his contract extends until November 1994; in July 1991 he conducted that orchestra in the opening concert of the Cheltenham Festival. He has also led the BBC Welsh Symphony in a

series of television programs, and in a recording for Nimbus Records, of orchestral works by William Mathias, including his Symphony No. 3 and Oboe Concerto. Mr. Llewellyn was recently named principal guest conductor of the Stavanger Symphony Orchestra, with which he has undertaken a tour of the Baltic States. He made his Japanese debut in 1990, conducting concerts with the Osaka Philharmonic and the Yomiuri Nippon Symphony Orchestras. Also that year he toured France and Italy with the English Chamber Orchestra. In January 1991 he made his debut at the Concertgebouw in Amsterdam, conducting a series of concerts with the Netherlands Chamber Orchestra. Other recent engagements have included appearances with the London Mozart Players at the Barbican, the Royal Flanders Philharmonic, the Trondheim Symphony Orchestra, the Belgian National Orchestra, and the Royal Liverpool Philharmonic, with which he has made a recording of British music for Decca.

Boston Lyric Opera

Janice Mancini Del Sesto, Managing Director Stephen Lord, Music Director

Founded in 1976, Boston Lyric Opera is dedicated to providing New England audiences with quality productions of varied repertoire, using young, world-class singers and internationally acclaimed directors and designers. Boston Lyric Opera currently performs in the renovated Emerson Majestic Theater, which provides an experience much like that originally intended by European composers who wrote for theaters of similar size. Boston Lyric Opera's 1993-94 season will feature the U.S. premiere of the Naples version of *I Puritani*, *Carmen*, and the contemporary American opera *The Postman Always Rings Twice*.

Boston Lyric Opera, 114 State Street, Boston 02109-2402; 617-248-8811

Guiping Deng



Soprano Guiping Deng studied with Phyllis Curtin at Boston University and at the Tanglewood Music Center. Her roles include Despina in *Così fan tutte*, Pamina in *Die Zauberflöte*, Liu in *Turandot*, Mimi in *La bohème*, and Lauretta in *Gianni Schicchi*. She recently appeared as Cio-Cio San in *Madama Butterfly* with the Opera Theatre of Saint Louis. Her orchestral appearances have included engagements with the Boston Symphony Orchestra, Cantata Singers, Utah Symphony Orchestra, and the Beijing Orchestra. Last season Ms. Deng appeared with Boston Lyric Opera as Mimi in *La bohème* and this season at Opera Theatre of Saint Louis as Zerlina in *Don Giovanni*, conducted by Stephen Lord.

Mary Ann McCormick



Mezzo-soprano Mary Ann McCormick, a 1992 Richard Tucker Career Grant Winner, made her Metropolitan Opera debut in the world premiere of John Corigliano's *The Ghosts of Versailles* and returned there during the 1992-93 season as Kate Pinkerton in *Madama Butterfly*. She made her Boston Symphony debut in 1992 at Tanglewood, in a performance of Rossini's *Petite Messe Solenne* and sang to great acclaim with Boston Lyric Opera in the title role of Rossini's *Cenerentola* and as Nicklausse in the world premiere of the Michael Kaye critical edition of Offenbach's *The Tales of Hoffmann*.

John Fowler



The 1992-93 season for American tenor John Fowler has included a return to Boston Lyric Opera as Rodolfo in *La bohème*, appearances as Edgardo in L'Opera de Montreal's production of *Lucia di Lammermoor*, a return to the Metropolitan Opera for *The Tales of Hoffmann* and *Lucia*, and Mahler's Symphony No. 8 with the Canterbury Chorale at Carnegie Hall. This summer he appears with Metropolitan Opera in the Parks as Pinkerton in *Madama Butterfly*. The 1993-94 season brings Met performances of *Fidelio* and *La bohème*, an engagement with Florentine Opera as Edgardo, and a return to Boston Lyric Opera as Don José in *Carmen*.

Robert Honeysucker



Baritone Robert Honeysucker has performed with such opera companies as Boston Lyric Opera, the Opera Company of Boston, Connecticut Opera, Pennsylvania Opera Theater, Opera Ebony, Opera Delaware and Lake George Opera Festival, performing such roles as Figaro in *The Barber of Seville*, Count di Luna in *Il Trovatore*, Ping in *Turandot*, Renato in *A Masked Ball*, Ford in *Falstaff*, and Schaunard in *La bohème*, as well as Jake and Porgy in *Porgy and Bess*. Mr. Honeysucker has appeared in recital in the United States, Australia, and Europe, and has performed with many local ensembles. His most recent Boston Lyric Opera appearance was as Stephen Kumalo in *Lost in the Stars* directed by Bill T. Jones.

Notes on the selections from *La bohème* and *Carmen*

If you tried to name the world's most popular operas on the fingers of one hand, *La bohème* by Giacomo Puccini (1858-1924), with its tale of passionate but hopeless love among the artists and writers of mid-nineteenth-century Bohemian Paris, would be named long before you began to run out of fingers. The three numbers to be performed here comprise almost the last half of the first act and show the beginning of the love story.

Three of the four Bohemians who inhabit a tiny flat on the Left Bank in Paris have gone off to celebrate the appearance of some unexpected income at a favorite restaurant. Only the writer Rodolfo remains behind to finish an article. He is interrupted by a knock on the door. It is the pretty seamstress, Mimi, who lives in the attic. Her candle has blown out on the stairs, and she asks if she can relight it. Then she realizes that she has also dropped her key. Rodolfo, struck with her beauty, blows out his candle, too, and both of them search the floor in the dark for the missing key.

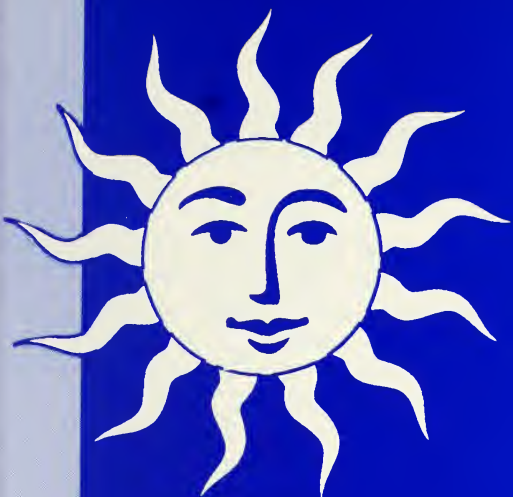
Rodolfo arranges to touch her hand, which he immediately takes, singing "Your little hand is so cold—let me warm it up." He tells her of himself, his life, his dreams to be a poet. Then he asks for her story. She explains, "They call me Mimi." She is a seamstress who lives in the highest and cheapest room in the building, but this allows her, she says, to be the first to enjoy the sunshine each morning. Rodolfo is utterly smitten with her. In the closing duet, he sings of her beauty and of the love that he feels stirring within him—to which she responds with equal fervor.

Carmen by Georges Bizet (1838-75) was produced only three months before its composer's premature death at the age of thirty-seven, and Bizet never knew what an extraordinary sensation he had created. But few operas are welcomed more readily anywhere in the world, and none receives the same degree of respect and love from both the novice and the musical specialist. When it was first performed, the story was regarded as shockingly amoral, with Carmen's blatant sexuality and her willingness to discard men when she was tired of them. Today that aspect of the story seems closer to a stark realism, which is tempered in the opera also by scenes of sentiment and humor.

The tantalizing gypsy Carmen, one of opera's most captivating creations, has been arrested for starting a fight in the cigarette factory where she works. The young soldier Don José has been detailed to keep an eye on her until she can be taken away to jail. But Carmen sings the Seguidilla, in which she tells seductively of an inn she knows, owned by Lillas Pastia, where she would be happy to meet and reward the man who set her free. Don José yields to temptation and arranges for her escape.

Later, in Lillas Pastia's tavern, Carmen is waiting to meet Don José, who was stripped of his rank and sent to jail for a month for his part in her escape. But on this evening she also encounters the bold toreador, Escamillo, who introduces himself in one of the most famous musical numbers in all opera, the Toreador Song.

—Steven Ledbetter



**FLEET BANK
OF
MASSACHUSETTS
PRESENTS A
GUIDE TO
SUMMER 1993**

Highlights of summer
activities across
Massachusetts



With another summer season upon us, Fleet Bank of Massachusetts is pleased to present a guide to some of the many community activities and programs the bank will sponsor across the state this summer.

Fleet Bank is committed to supporting the cultural traditions and treasures of Massachusetts. Through our sponsorship of the activities in this guide - and many others - we're proud to provide people of all ages with broad access to the diverse cultural celebrations that make each community unique, from Hyannis to Lowell, and from Holyoke to Charlestown.

We hope that residents and visitors alike will find this cross-reference of summer activities informative, and will take advantage of the many opportunities to celebrate the history and tradition of Massachusetts.

BOSTON POPS SUMMER CONCERT SERIES

June 29-30 • July 1-3

Join us at the Hatch Memorial Shell on the banks of the Charles River for the Boston Pops Esplanade Orchestra's free summer concert series.

For many years, these public concerts have provided musical enjoyment for audiences of all ages. This year's performances promise to be special, as John Williams will be making his final Esplanade appearances as conductor of the Boston Pops Esplanade Orchestra.

Fleet Bank is pleased to sponsor this 65th season of free outdoor performances that have become a much anticipated and well loved Boston tradition.

This year's series features five concerts, each beginning at 8:00 P.M., June 29 and 30, and July 1, 2, and 3.

For more information, call (617) 266-1492.

YOUR HOMETOWN AMERICA PARADE

July 4

Fleet Bank is pleased to make possible "Your Hometown America Parade," one of the top 10 largest and most impressive Fourth of July parades in the United States.

Join more than 100,000 residents of Berkshire County and their guests, who will line the parade route to renew their American heritage and salute the beginning of our country as we know it today.

A true celebration of independence, this parade has become one of the "jewels" of the summer in the Berkshires.

FLEET BANK SUMMER CONCERT SERIES AT GREAT WOODS

July 4 - August 22

The Fleet Bank Classical Summer Concert Series opens its second season at Great Woods Center for the Performing Arts on Sunday, July 4.

This open-air festival of four concerts features a wide variety of internationally renowned jazz, classical, and folk artists.

Scheduled concerts in the Fleet Series are listed below.

• July

July 4 at 1:00 P.M.
Festival New Orleans

July 5 at 7:30 P.M.
Great Woods Festival Orchestra

July 17 at 8:00 P.M.
Boston Pops Esplanade Orchestra

• August

August 22 at 7:30 P.M.
Disney's Symphonic Fantasy

Great Woods is located in Mansfield, at the junction of Interstates 95 and 495. For concert information, call the Great Woods Box Office at (508) 339-2333.

PUERTO RICAN CULTURAL FESTIVAL

July 8-11

Fleet Bank is a sponsor of this year's Puerto Rican Cultural Festival, held July 8-11 on the grounds of the German Gerena Community School in Springfield's Brightwood section. The festival will feature traditional and contemporary music, dance groups, clowns, amusement rides, a petting zoo, traditional foods, clothing, and crafts. Musical performers will include internationally known bands such as the Moreno Brothers, Bobby Sanabria, Pete Rodriguez, Jose Gonzales, and other bands from South America, Mexico, and the Dominican Republic.

Admission to the grounds is free on Thursday evening. Friday through Sunday, admission is \$4 for adults, and free to children under age 12.

LOWELL FOLK FESTIVAL

July 23-25

Fleet Bank is a sponsor of the annual Lowell Folk Festival, a three-day multicultural celebration featuring traditional folk music, dance parties, street parades, craft demonstrations, and ethnic foods. Musical performances range from blues piano to bluegrass and from New Orleans brass to old-time banjo. In addition, artisans from across the country demonstrate traditional wood carving, blacksmithing, and quilting. The Festival is also a celebration of "Food, Glorious Food: The Use of Food as Ethnic Folk Art," which focuses on the concept of ethnic food as a means of cultural and artistic expression.

This city-wide festival kicks off **Friday, July 23, 5:30 P.M. - 11:00 P.M.**, and continues on **Saturday, July 24, noon - 11:00 P.M.**, and **Sunday, July 25, noon - 7:30 P.M.**

All events are open to the public free of charge. For more information, call the National State Park Service in Lowell at (508) 459-1000.

SUMMER SUNDAY IN THE PARK

July 25

Fleet Bank is proud to sponsor this nine-year-old multicultural festival, "Summer Sunday in the Park," Sunday, July 25 from noon - 6:00 P.M. at D.W. Field Park, Upper and Lower Porter's Pond, in Brockton.

This festival is a collaboration of the Office of Cultural Affairs, Fuller Museum of Art, Boys and Girls Club, Old Colony Y, and 15 other multicultural groups. Participants will enjoy food, crafts and entertainment.

Admission to the festival is free. Rain date will be July 31 or August 1. For more information, call (508) 580-7108.

"KIDS SAIL THE STARS" DAY

July 29

Fleet Bank is a corporate sponsor of this year's "Kids Sail the Stars" program, a free day of boating for the community followed by a special sunset celebrity regatta and dockside celebration.

The event features local sports and media personalities and elected officials joining youth sailors from the Community Boating Junior Program.

Boston's Community Boating, Inc. has provided public sailing to local residents and visitors for more than 50 years.

Proceeds benefit the Junior Program, which teaches Boston's youth ages 10-17 to sail, row and windsurf all summer for only \$1.

For more information, call Community Boating at (617) 523-1038.

SEAPORT FESTIVAL

August 12-15 • August 20-22

Don't miss "The Fleet Tour" as it sails through the summer. The maritime cities of Boston and Hyannis will be the ports of call for the 1993 tour of this majestic flotilla of classical sailing vessels. This fleet of international vessels will sail from port to port with all the fanfare and grandeur of an ancient armada.

The first annual celebration of Hyannis waterfront and maritime heritage, August 12-15, will feature seafood tasting and competition, live music, family activities, and possible viewing of masted vessels in the nearby harbor.

Continuous live musical entertainment will range from maritime sea chanty singers to bluegrass performers. In addition, a special children's village will offer face painting, jugglers, magicians, and games.

The Boston festival will take place August 20-22 on Pier 1 in the Charlestown Navy Yard. Both events will be open to the public and free of charge.

FALL RIVER CELEBRATES AMERICA

August 13-15

This three-day waterfront festival at historic Battleship Cove in Fall River features fireworks, parades, craft fairs, music, and food stands.

Festivities will be held at the Heritage State Park pavilion and at the State Pier, beginning at 4:00 P.M. on August 13 with the opening of the International Food Fair, Craft and Collectibles Fair, and Dessert & Sweets Fair.

The fun continues through the weekend, with live bands, a water ski show, magicians, and exhibits from the Old Colony and Fall River Railroad Museum.

Fleet is a proud sponsor of this popular and patriotic celebration, which is open to the public free of charge.

"Fall River Celebrates America" is organized by the Fall River Chamber of Commerce and supported by local businesses.

For more information, call the Fall River Chamber of Commerce at (508) 678-8226.

GREATER HOLYOKE, INC. "CELEBRATE HOLYOKE"

August 26-29

Holyoke's ninth annual multicultural music and food festival, "Celebrate Holyoke," features daily musical entertainment that includes African American, Latino, Polish, Irish, French Canadian, big band, jazz, rock and roll, and children's performances.

Fleet Bank is a sponsor of this four-day event, which also features ethnic dishes, house specialties, and desserts from 20 local restaurants.

Evening entertainment will consist of well-known performers, including Arlo Guthrie on Thursday; country music's McBride and the Ride on Friday; Southside Johnny and Dr. John on Saturday; and children's entertainer Dennis Hysom and Woolycat, the Benny Goodman Orchestra, and Orleans Sunday morning, afternoon, and evening, respectively.

The festival will be held at Holyoke Heritage State Park in downtown Holyoke and is open to the public at no charge. For more information, call Greater Holyoke, Inc. at (413) 536-4611.



We're here to make a difference.

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, June 29, 1993, at 8:00

GRANT LLEWELLYN conducting

THE ESPLANADE

SPONSORED BY FLEET BANK OF MASSACHUSETTS

AN EVENING OF OPERA AND BROADWAY FAVORITES

in collaboration with
BOSTON LYRIC OPERA
featuring

GUIPING DENG, soprano, MARY ANN McCORMICK, mezzo-soprano,
JOHN FOWLER, tenor, ROBERT HONEYSUCKER, baritone

Overture to <i>La forza del destino</i>	Verdi
Che gelida manina, from <i>La bohème</i> Mr. Fowler	Puccini
Si, mi chiamano Mimi, from <i>La bohème</i> Ms. Deng	Puccini
O soave fanciulla, from <i>La bohème</i> Ms. Deng and Mr. Fowler	Puccini
Dance of Le villi, from <i>Le villi</i>	Puccini
Seguidilla from <i>Carmen</i> Ms. McCormick and Mr. Fowler	Bizet
Song of the Toreador, from <i>Carmen</i> Mr. Honeysucker	Bizet

INTERMISSION

THE STAR-SPANGLED BANNER

Suite from <i>State Fair</i> Our State Fair—It Might As Well Be Spring—It's a Grand Night for Singing	Rodgers-Ramin
Soliloquy from <i>Carousel</i> Mr. Honeysucker	Rodgers
Climb Every Mountain, from <i>The Sound of Music</i> Ms. McCormick	Rodgers
Mambo from <i>Symphonic Dances from West Side Story</i>	Bernstein
Maria, from <i>West Side Story</i> Mr. Fowler	Bernstein
Tonight, from <i>West Side Story</i> Ms. Deng and Mr. Fowler	Bernstein

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
Chiles Foundation of Portland, Oregon.**

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, June 30, 1993, at 8:00

GRANT LLEWELLYN conducting

THE ESPLANADE

SPONSORED BY FLEET BANK OF MASSACHUSETTS

BOSTON'S IMMIGRANTS: A MUSICAL PORTRAIT

Overture to <i>La forza del destino</i>	Verdi
Irish Suite	arr. Anderson
The Irish Washerwoman—The Last Rose of Summer— The Rakes of Mallow	
Greek Dances, Nos. 2 and 5	Skalkottas
<i>España Rhapsody</i>	Chabrier

INTERMISSION

THE STAR-SPANGLED BANNER

<i>The Dam Busters</i> March	Coates
Cuban Overture	Gershwin
A Tribute to Duke Ellington	arr. Burns
Sophisticated Lady—Take the 'A' Train— Mood Indigo—It Don't Mean a Thing	
Slava!	Bernstein

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
Chiles Foundation of Portland, Oregon.**

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, July 1, 1993, at 8:00

GRANT LLEWELLYN conducting

THE ESPLANADE

SPONSORED BY FLEET BANK OF MASSACHUSETTS

THE BEST OF BRITISH

Orb and Sceptre	Walton
Salut d'amore	Elgar
Celtic Dances	Mathias
Moderato—Allegro con slancio	
To Be Played of a Summer Night on the Water	Delius
Ballade in A minor	Coleridge-Taylor

INTERMISSION

THE STAR-SPANGLED BANNER

Selections from <i>My Fair Lady</i>	Loewe-Hayman
Get Me to the Church on Time—Wouldn't It	
Be Lovely—I've Grown Accustomed to Her	
Face—I Could Have Danced All Night—On the	
Street Where You Live—The Rain in Spain—	
With a Little Bit of Luck	
An Orkney Wedding, with Sunrise	Maxwell Davies
Nancy Tunncliffe, bagpipes	
<i>A Patriotic Hum-Along</i>	
Scotland the Brave	arr. Hollenbeck
Ms. Tunncliffe	
Londonderry Air	arr. Grainger
<i>Pomp and Circumstance</i> March No. 1	Elgar

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, July 2, 1993, at 8:00

HARRY ELLIS DICKSON conducting

THE ESPLANADE

THE ARTHUR FIEDLER CONCERT

SPONSORED BY FLEET BANK OF MASSACHUSETTS

Symphony No. 5 in C minor, Opus 67

Beethoven

Allegro con brio

Andante con moto

Allegro—

Allegro

INTERMISSION

THE STAR-SPANGLED BANNER

España Rhapsody

Chabrier

Little Fugue in G minor

Bach-Cailliet

Two Leroy Anderson Favorites

Fiddle-Faddle

Bugler's Holiday

Selections from *My Fair Lady*

Loewe-Hayman

Get Me to the Church on Time—Wouldn't It

Be Lovely—I've Grown Accustomed to Her

Face—I Could Have Danced All Night—On the

Street Where You Live—The Rain in Spain—

With a Little Bit of Luck

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, July 3, 1993, at 8:00

THE ESPLANADE

SPONSORED BY FLEET BANK OF MASSACHUSETTS

The Star-Spangled Banner Smith/Key

A MUSICAL TOUR OF THE UNITED STATES

America, the Dream Goes On Williams/Bergman

ROBERT HONEYSUCKER, baritone

TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

Times Square: 1944, from *On the Town* Bernstein

Chicago Fisher-Nestico

Deep River arr. De Cormier

Oklahoma! Rodgers/Hammerstein

America the Beautiful Ward/Bates-Courage

Performed in honor of the 100th anniversary of Katherine Lee Bates's poem

Tanglewood Festival Chorus

The Magnificent Seven E. Bernstein

Doodletown Fifers arr. Hollenbeck

INTERMISSION

Sing, Sing, Sing Prima/Goodman-Hyman

Theme from *Jurassic Park* Williams

Tanglewood Festival Chorus

I Can Cook, Too, from *On the Town* Bernstein/Comden/Green-Renzi

Can You Read My Mind, from *Superman* Williams/Bricusse-D'Andrea

Strike Up the Band Gershwin/Gershwin-Renzi

MAUREEN MCGOVERN

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records

Baldwin Piano

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Maureen McGovern



Maureen McGovern's career spans recordings, radio, television, films, Broadway, and the concert stage. Now an RCA Victor artist, Ms. McGovern recently signed an exclusive contract with BMG. Her recording career began with the chart-topping song "The Morning After" from the film *The Poseidon Adventure*, followed by "We May Never Love Like This Again" from *The Towering Inferno* and "Can You Read My Mind" from *Superman*. On Broadway she has appeared in *The Pirates of Penzance*, *Nine*, and *The Threepenny Opera*. Her Carnegie Hall appearances are highlighted by her solo debut in 1989, which launched her all-Gershwin album entitled *Naughty Baby*, and by appearances as Mel Tormé's special guest for the

Kool Jazz Festival and in the centennial celebrations for Irving Berlin and Cole Porter. Maureen McGovern appeared in the Emmy-winning PBS/BBC special "Celebrating Gershwin" and in concertized revivals of *Of Thee I Sing* and *Let 'Em Eat Cake*, both recorded for CBS Masterworks. She was guest artist with John Williams and the Boston Pops Orchestra for their 1990 Opening Night concert, in a performance taped for PBS's *Evening at Pops*.

Ossie Davis



Director-producer-actor Ossie Davis prefers to be known foremost as a writer. He is chairman of the board of the Institute of New Cinema Artists, which specializes in training young talent in film and television production. Mr. Davis's most recent film performances have been for Spike Lee in *School Daze*, *Do the Right Thing*, and *Jungle Fever*. Among his directorial credits are *Cotton Comes to Harlem* and *Gordon's War*. Now featured in the CBS television series *Evening Shade*, he also appeared in the miniseries *Queen* and in *The Ernest Green Story* for the Disney Channel. Mr. Davis's plays include *Purlie Victorious*; *Curtain Call*, *Mr. Aldredge*, *Sir*; *Langston*; and *Escape to Freedom*. He recently published his first novel, *Just*

Like Martin, about young people in the civil rights movement. Following his Broadway debut in *Jeb*, Ossie Davis subsequently performed there in *Green Pastures*, *Anna Lucasta*, *Wisteria Trees*, *A Raisin in the Sun*, *I'm Not Rappaport*, and *Purlie Victorious*. Well-known as a speaker as well as a performer, Mr. Davis often appears with his wife, Ruby Dee.

Tanglewood Festival Chorus

John Oliver, Conductor



The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle.

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, July 4, 1993, at 8:00

THE ESPLANADE

The Star-Spangled Banner

Smith/Key

A MUSICAL TOUR OF THE UNITED STATES

with

OSSIE DAVIS, narrator

America, the Dream Goes On

Williams/Bergman

ROBERT HONEYSUCKER, baritone

TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

Times Square: 1944, from *On the Town*

Bernstein

Chicago

Fisher-Nestico

Deep River

arr. De Cormier

Oklahoma!

Rodgers/Hammerstein

America the Beautiful

Ward/Bates-Courage

Performed in honor of the 100th anniversary of Katherine Lee Bates's poem

Tanglewood Festival Chorus

The Magnificent Seven

E. Bernstein

Doodletown Fifers

arr. Hollenbeck

INTERMISSION

Sing, Sing, Sing

Prima/Goodman-Hyman

Theme from *Jurassic Park*

Williams

Tanglewood Festival Chorus

I Can Cook, Too, from *On the Town*

Bernstein/Comden/Green-Renzi

Can You Read My Mind, from *Superman*

Williams/Bricusse-D'Andrea

Strike Up the Band

Gershwin/Gershwin-Renzi

MAUREEN MCGOVERN

1812 Overture

Tchaikovsky

Pops Goes the Fourth, including fireworks, is being broadcast live from 7:30 to 10:30 pm on WCVB-TV, Channel 5, and on the Arts & Entertainment Cable Network.

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records
Baldwin Piano

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B O S T O N



**THE BOSTON POPS
ESPLANADE
ORCHESTRA**

JOHN WILLIAMS
Conductor

First Violins

Joseph Scheer
Michael Rosenbloom
John M. Williams
Maynard Goldman
Daniel Banner
Kristina Nilsson
Lisa Crockett
Sandra Kott
Sharan Leventhal
Tison Street
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Gerald Itzkoff

Second Violins

William Waterhouse
Paul MacDowell
Clayton Hoener
Susan Shipley
Pattison Story
Harris Shilakowsky
Colin Davis
Kay Knudsen
Dorothy Han
Julie Leven
Priscilla Hallberg
Abraham Mishkind

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Barbara Kroll
Susan Culp
Emily Bruell
David Rubinstein
Donna Jerome

Cellos

Emmanuel Feldman
David Finch
George Seaman
Ronald Lowry
Theresa Borsodi
Andrew Mark
Joan Esch
Toni Rapier

Basses

Robert Caplin
Barry Boettger
James Freeman
Thomas Coleman
John Salkowski
Nicolas Tsolainos
Prentice Pilot

Flutes

Marianne Gedigian
Elinor Preble

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Kevin Owen
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones

Donald Sanders
Lawrence Isaacson
Mark Cantrell
Douglas Wright

Tuba

Gary Ofenloch

Timpani

Everett Beale

Percussion

Fred Buda
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Neil Grover
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Piano

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JOHN WILLIAMS
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HARRY ELLIS DICKSON, Associate Conductor Laureate
RONALD FELDMAN, Assistant Conductor
108th Season, 1993

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Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.

John Williams: The Boston Years



On display in the first-floor Huntington Avenue corridor of the Cohen Wing is an exhibit documenting John Williams's tenure as Conductor of the Boston Pops. Mounted by the BSO Archives, the exhibit draws on material from the Archives and the BSO Press Office. Shown here is Mr. Williams making his debut as Conductor of the Boston Pops Orchestra on January 22, 1980, at Carnegie Hall. Also on display is an exhibit entitled "Glimpses of the Past," on the history of the Boston Pops since its founding in 1885.

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Contribute \$250 and also receive an *Advance Ticket Order Form* for the 1993 Christmas Pops concerts! (To qualify, your gift must be made by *August 31*.)

Contribute \$500 and also receive the most recent Boston Pops recording conducted by John Williams.

Contribute \$750 and also receive the poster "Summer Evening on the Esplanade" (unframed), autographed by John Williams.

Contribute \$1500 and also receive two table seats to the 1993 New Year's Gala *or* the 1994 Opening Night at Pops. We'll include a bottle of champagne plus an invitation to a closed TV taping and reception.

Contribute \$6000 and also receive the opportunity to conduct "The Stars and Stripes Forever" at a spring Boston Pops concert (limited availability).

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For further information, contact Susan E. Kinney, Assistant Director of Development, at (617) 638-9251.

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**BALDWIN
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Boston Symphony Orchestra
Boston Pops Orchestra
Seiji Ozawa & John Williams

John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the 1993 season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

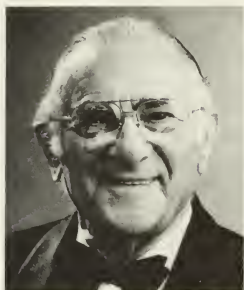
John Williams has composed the music and served as music director for more than seventy films, including *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* He recently completed the music for Steven Spielberg's film *Jurassic Park* and is working on the score to another new Spielberg film, *Schindler's List*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams's film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, *Swing, Swing, Bernstein by Boston*, *Pops in Love*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe* (an album of favorite Russian music), and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, and a new Christmas album entitled *Joy to the World*. Their newest album for Sony, entitled *Unforgettable*, has just been released.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990, and returned there with that ensemble in June. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from many American colleges and universities.

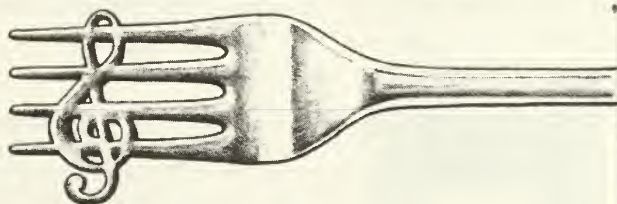
Harry Ellis Dickson



Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at

the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a



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conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

Ronald Feldman



Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England

Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.



THE BOSTON POPS
ORCHESTRA

JOHN WILLIAMS
Conductor

HARRY ELLIS DICKSON
*Associate Conductor
Laureate*

RONALD FELDMAN
Assistant Conductor

First Violins

Tamara Smirnova-Sajfar
Leo L. Beranek Chair
Victor Romanul
Edward and Bertha C. Rose Chair
Laura Park
Bo Youp Hwang
Lucia Lin
Gottfried Wilfinger
Freddy Ostrovsky
Leo Panasevich
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang

Second Violins

Marylou Speaker Churchill
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Ronan Lefkowitz
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke

†Joseph Conte
†Gerald Itzkoff
†Daniel Banner

Violas

Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
†Emily Bruell
†David Rubinstein

Cellos

Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

Basses

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

Flutes

Fenwick Smith
†Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao
Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

Thomas Martin
William R. Hudgins

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti
Roland Small

Contrabassoon

Gregg Henegar

Horns

Jay Wadenpfuhl
Daniel Katzen
Jonathan Menkis
Richard Mackey
†Kevin Owen

Trumpets

Timothy Morrison
Thomas Rolfs
Peter Chapman
†Bruce Hall

Trombones

Norman Bolter
†Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Timothy Genis

Percussion

Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp

Ann Hobson Pilot

Piano

Bob Winter

Rhythm Section

Fred Buda—drums
Bob Winter—piano

Librarians

Marshall Burlingame
William Shisler
James Harper

Personnel Managers

Lynn Larsen
Bruce M. Creditor

Stage Manager

Peter Riley Pfitzinger

*Participating in a system of
rotated seating

†Substituting, 1993 spring season

A Brief History of the Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical—the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a café setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the



conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece—"The Stars and Stripes Forever."

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops broadcasts have been heard nationally each week. Starting in 1969, the national public television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings for Sony Classical and Philips Records.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990 and returned there with that ensemble this June. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series and a New Year's Eve gala at Symphony Hall as well.

B O S T O N



THE BOSTON POPS
ESPLANADE
ORCHESTRA

JOHN WILLIAMS
Conductor

First Violins

Joseph Scheer
Michael Rosenbloom
John M. Williams
Maynard Goldman
Daniel Banner
Kristina Nilsson
Sandra Kott
Sharan Leventhal
Gerald Itzkoff
Tison Street
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Colin Davis

Second Violins

William Waterhouse
Paul MacDowell
Clayton Hoener
Susan Shipley
Pattison Story
Harris Shilakowsky
Kay Knudsen
Stacey Alden
Dorothy Han
Julie Leven
Priscilla Hallberg
Abraham Mishkind

Violas

Kenneth Stalberg
Jean Haig
Anne Black
Barbara Kroll
Susan Culp
Emily Bruell
David Rubinstein
Donna Jerome

Cellos

Emmanuel Feldman
David Finch
George Seaman
Ronald Lowry
Andrew Mark
Joan Esch
Toni Rapier
William Rounds

Basses

Robert Caplin
Barry Boettger
James Freeman
Thomas Coleman
John Salkowski
Nicolas Tsolainos
Prentice Pilot

Flutes

Marianne Gedigian
Elinor Preble

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Valerie Edwards

Clarinets

William Wrzesien
Andre Lizotte

Bass Clarinet

Edward Avedisian

Bassoons

Donald Bravo
Ronald Haroutunian

Contrabassoon

Ruth Waterhouse

Horns

Richard Greenfield
Richard Menaul
Nona Gainsforth
Kevin Owen
Thomas Haunton

Trumpets

Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones

Donald Sanders
Lawrence Isaacson
Mark Cantrell
Paul Welcomer

Tuba

Gary Offenloch

Timpani

Everett Beale

Percussion

Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp

Sarah Schuster Ericsson

Piano

Bob Winter

Librarian

William Shisler

Personnel Managers

Lynn Larsen
Bruce M. Creditor

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Tuesday evening, July 6, 1993, at 8:00

Overture to *Candide* Bernstein

Symphonic Dances from *West Side Story* Bernstein

INTERMISSION

Buckaroo Holiday, from *Rodeo* Copland

Lincoln Portrait Copland

JOHN CHANCELLOR, narrator

INTERMISSION

Suite from *State Fair* Rodgers-Ramin

Our State Fair—It Might As Well Be Spring—

It's a Grand Night for Singing

Theme from *Jurassic Park* Williams

Lover, from *Love Me Tonight* Rodgers-Morley

Selections from *Beauty and the Beast* Menken-Ramin

Prologue—Belle—Gaston—Something There—

Be Our Guest—Beauty and the Beast

Accommodations for Mr. Chancellor courtesy of The Ritz-Carlton.

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Ford Hall Forum; American Physical Therapy Association; Federal Managers Association; Junior League of Boston; Spencer Tours; Tri Company Inc.; Bain & Company; Compass Travel; Roamer Tours; New England Rehabilitation Hospital.



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

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Wednesday evening, July 7, 1993, at 8:00

Overture to <i>Candide</i>	Bernstein
----------------------------	-----------

Symphonic Dances from <i>West Side Story</i>	Bernstein
--	-----------

INTERMISSION

Buckaroo Holiday, from <i>Rodeo</i>	Copland
-------------------------------------	---------

Lincoln Portrait	Copland
------------------	---------

JOHN CHANCELLOR, narrator

INTERMISSION

Suite from <i>State Fair</i>	Rodgers-Ramin
------------------------------	---------------

Our State Fair—It Might As Well Be Spring—

It's a Grand Night for Singing

Theme from <i>Jurassic Park</i>	Williams
---------------------------------	----------

Lover, from <i>Love Me Tonight</i>	Rodgers-Morley
------------------------------------	----------------

Selections from <i>Beauty and the Beast</i>	Menken-Ramin
---	--------------

Prologue—Belle—Gaston—Something There—

Be Our Guest—Beauty and the Beast

Accommodations for Mr. Chancellor courtesy of The Ritz-Carlton.

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Festival Productions Inc.; Framingham Savings-Prime of Life Club; South Shore Bank Associate Club; Mast Industries; Webster Arts Council; Lexington Council on Aging; Lahey Clinic Medical Center; Office for Young Adults.

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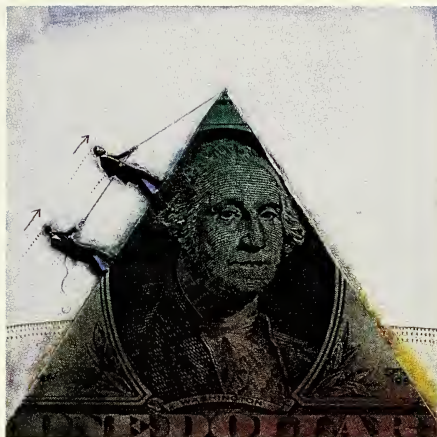
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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Thursday evening, July 8, 1993, at 8:00

RONALD FELDMAN conducting

Hungarian March from <i>The Damnation of Faust</i>	Berlioz
Pavane	Fauré
Fêtes from <i>Nocturnes</i>	Debussy
Alborada del gracioso	Ravel

INTERMISSION

Cortege from <i>Sylvia</i>	Delibes
Concerto No. 1 in A minor for cello and orchestra	Saint-Saëns
Allegro non troppo	
Allegretto con moto	
Allegro non troppo	
RONALD LOWRY	

INTERMISSION

The Music of John Williams

Bugler's Dream and Olympic Fanfare
Excerpts from <i>Far and Away</i>
County Galway, June 1892—The Fighting Donellys—
Joseph and Shannon—Blowing Off Steam (The Fight)—
Finale
Adventures on Earth, from <i>E.T. (The Extra-Terrestrial)</i>

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: NYNEX Yellow Pages; Babson College; Research Science Institution; Choate, Hall & Stewart; Bucknell Alumni Club of Boston; Hale and Dorr; Weston Racquet Club; Professional & Business Women's Lodge; York County Retired Teachers Association; UMASS/Amherst Alumni Association; Morgan-Stanley.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Friday evening, July 9, 1993, at 8:00

RONALD FELDMAN conducting

Hungarian March from <i>The Damnation of Faust</i>	Berlioz
Pavane	Fauré
Fêtes from <i>Nocturnes</i>	Debussy
Alborada del gracioso	Ravel

INTERMISSION

Cortege from <i>Sylvia</i>	Delibes
Concerto No. 1 in A minor for cello and orchestra	Saint-Saëns
Allegro non troppo	
Allegretto con moto	
Allegro non troppo	
RONALD LOWRY	

INTERMISSION

The Music of John Williams

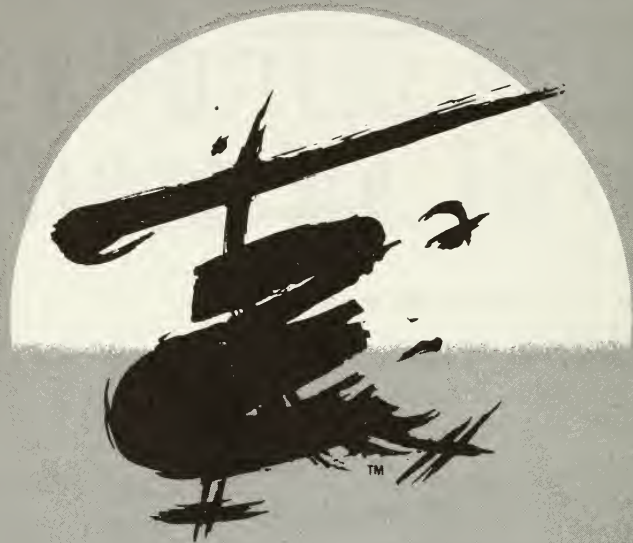
Bugler's Dream and Olympic Fanfare
Excerpts from <i>Far and Away</i>
County Galway, June 1892—The Fighting Donellys—
Joseph and Shannon—Blowing Off Steam (The Fight)—
Finale
Adventures on Earth, from <i>E.T. (The Extra-Terrestrial)</i>

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Saturday evening, July 10, 1993, at 8:00

Pomp and Circumstance March No. 4 Elgar

Suite for the Birthday of Prince Charles Tippett

Intrada

Procession and Dance

Carol

Finale

Allegro deciso from *The Water Music* Handel

INTERMISSION

Waltz from *Faust* Gounod

Concerto for flute Ibert

Allegro

Andante

Allegro scherzando

MARIANNE GEDIGIAN

INTERMISSION

March from *Superman* Williams

Theme from *Jurassic Park* Williams

Theme from *Jaws* Williams

Suite from *Star Wars* Williams

Imperial March—Princess Leia—Throne Room and Finale

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

**The Boston Pops New Music Program is principally funded by a generous gift from the
Chiles Foundation of Portland, Oregon.**

Among Those Present: Festival Productions Inc.; A.A.A. Group Tours; Boston Club of Printing House
Craftsmen; Oasis; Our Gang Club of Harleysville National Bank; Bookings Travel; Unitarian-Univers-
alist Church, Gr. Lynn; Congregators U.C.C. North Hampton, N.H.; A.A.L.; Perkiomen Tours & Travel;
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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

Sunday evening, July 11, 1993, at 7:30

Pomp and Circumstance March No. 4 Elgar

Suite for the Birthday of Prince Charles Tippett

Intrada

Procession and Dance

Carol

Finale

Allegro deciso from *The Water Music* Handel

INTERMISSION

Waltz from *Faust* Gounod

Concerto for flute Ibert

Allegro

Andante

Allegro scherzando

MARIANNE GEDIGIAN

INTERMISSION

March from *Superman* Williams

Theme from *Jurassic Park* Williams

Theme from *Jaws* Williams

Suite from *Star Wars* Williams

Imperial March—Princess Leia—Throne Room and Finale

This concert is lovingly dedicated to the memory of Virginia Hughes Chiles, a devoted friend whose generosity and interest have helped to sustain the great music-making traditions of the Boston Pops.

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Tectron Defense Systems; Braintree Park Department; Newton Wellesley Hospital and Alumni; Metropolitan Credit Union; Bull HN Information Systems; TSL, Inc., Lexington Chapter; Connecticut Public Radio; C & J Trailways; Pawtucket Arts Council; Private Coach Tours; Bill Hamilton and Friends; The York Sessions Co.; Head of the Charles.

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangement of "Beautiful Maria of My Soul" from *The Mambo Kings*. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

OVERTURE TO *CANDIDE*

Leonard Bernstein (1918-90)

For a long time, *Candide* (1956) was regarded as a noble failure. Filled with extraordinary music of great variety performed by a cast of real singers who did it justice, the show was hobbled by Lillian Hellman's clunky book, and it ran only 73 performances. But the original cast album became something of an underground favorite, making *Candide*, for many people, their favorite Bernstein show. Eventually it was revamped theatrically by Harold Prince, with a new book and new versions of much of the music written for a younger cast. This version (1974) ran more than ten times as long as the original production. More recently, a new arrangement of *Candide* was made for the New York City Opera, moving in the opposite direction from the successful Broadway production, with *more* music. This, too, was a substantial success. So Voltaire's famous eighteenth-century satire now exists in at least three quite different versions, all with Bernstein's wonderful score. The Overture has long since become a concert favorite everywhere—the only overture from a Broadway show ever to join the standard concert repertory.

SYMPHONIC DANCES FROM *WEST SIDE STORY*

Leonard Bernstein

Conceived by choreographer-director Jerome Robbins as a modern version of *Romeo and Juliet*, the musical *West Side Story* was a new high-water mark for the American musical theater; an extraordinarily powerful amalgam of Leonard Bernstein's brilliantly unified, nervously jazzy score, Arthur Laurents's book, lyrics by Stephen Sondheim (his first Broadway credit), and Robbins's electrifying dances. Though Bernstein had written hit shows before—*On the Town* in 1944 and *Wonderful Town* in 1953—this was his first show to produce songs that immediately became standards, and the dance music was sophisticated enough to find its way directly into the concert hall; through music and dance the two rival gangs show off their style and challenge one another with aggressive vigor until the fateful meeting of Tony and Maria sparks a doom-laden love.

RODEO

Aaron Copland (1900-90)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor.

LINCOLN PORTRAIT

Aaron Copland

Soon after the United States entered World War II, conductor Andre Kostelanetz approached several American composers with the idea of writing a work that would mirror

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in some way the spirit of the nation. He suggested a series of musical portraits of Americans who had achieved greatness. Jerome Kern wrote a "Portrait for Orchestra" of Mark Twain, and Virgil Thomson created a musical equivalent of New York's feisty Mayor Fiorello H. LaGuardia. But the score that has stood the test of time is Aaron Copland's treatment of the man regarded by many as the greatest single figure in American history, Abraham Lincoln. Copland commented that he was aware of the difficulty of capturing in music so eminent a figure as Lincoln, but he decided to have "Honest Abe" help him out by using extracts from Lincoln's own letters and speeches, to be worked into the composition as spoken—not sung—words. Copland made a point of avoiding the best-known passages except for the very end of his work (closing, of course, with part of the Gettysburg Address). The first section of the music suggests "the mysterious sense of fatality that surrounds Lincoln's personality." It is followed by a section employing fragments from popular tunes of the 1840s and 1850s to suggest the times in which Lincoln lived. The end provides a simple but impressive frame for Lincoln's own words.

BEAUTY AND THE BEAST

Alan Menken (b.1949)

Back in the 1930s, the Walt Disney Studio turned out *Snow White*, a full-fledged book musical with songs that supported and developed the story, at a time when hardly any Broadway show was so thoroughly integrated. Today the book musical on Broadway is

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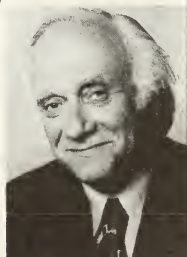
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less important than it has been at any time in the last half-century, but Disney has turned out three successive animated musicals that sustain the tradition at the highest level—*The Little Mermaid*, *Beauty and the Beast*, and *Aladdin*, all with scores by Alan Menken and Howard Ashman. The *Beauty* score moved the story along with melody and rhyme, harmony and wit.

"Beauty and the Beast" © 1991 Walt Disney Music Company/Wonderland Music Company, Inc.
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PAVANE, Opus 50

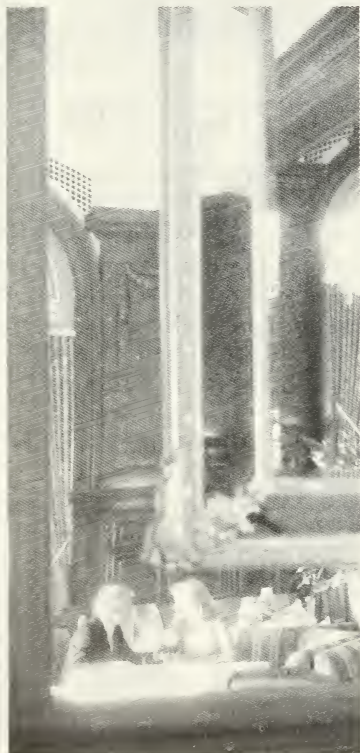
Gabriel Fauré (1845-1924)

The pavane was a stately court dance popular in the sixteenth century. Fauré certainly never danced a pavane in his life, but when he composed this delicate and seductive score, he was evidently pleased to dream nostalgically of Renaissance grace and decorum. The structure of the Pavane is a simple three-part song form. The opening flute solo is assuredly the best-known tune Fauré ever wrote, delicate and supple, providing a pure example of Gallic elegance.

ALBORADA DEL GRACIOSO

Maurice Ravel (1875-1937)

Ravel composed *Alborada del gracioso* in 1905, as one piano piece in a set of five published under the title *Miroirs* (*Mirrors*). He orchestrated the work in 1918 with brilliant success. The title of the piece is evocative, if a bit mysterious. "*Alborada*" is the Spanish equivalent of the troubador's "dawn song." Generally such songs are conceived as being sung by a friend posted outside the bedroom window of two illicit lovers to warn them



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that dawn is approaching. The second part of Ravel's title is uniquely elusive, for this is the dawn song of the "*gracioso*"—a buffoon, a jester, a clown. It is a vigorous Spanish dance, possibly somewhat comic in character, built up from typical Iberian rhythms. The introductory phrase suggests a guitar refrain that recurs several times between "verses" of the song, which becomes a brilliant orchestral showpiece, presented with bright splashes of color and virtuosic solo interjections culminating in a glorious racket.

CORTEGE from SYLVIA

Leo Delibes (1836-91)

Leo Delibes was the master composer of grand French ballet scores in the mid-nineteenth century. He had a wonderful gift for harmonic variety and orchestral color, both of which stood him in good stead in the theater, for which he wrote almost all his music. *Coppélia*, composed in 1870, is still among the most popular of all romantic ballets, and *Sylvia, or The Nymph of Diana*, which followed it six years later, is even larger and more elaborate. The ballet enjoys that rare combination of qualities: high sophistication combined with tuneful and danceable melodies.

CELLO CONCERTO NO. 1 IN A MINOR, OPUS 33

Camille Saint-Saëns (1835-1921)

Saint-Saëns had already composed three piano concertos and two violin concertos when he wrote the Cello Concerto No. 1 in 1872. In general these early works were relatively light in character with rather frivolous finales. The Cello Concerto is altogether more serious. The opening movement is unusually passionate in character and the formal organization of the work is quite original. Moreover, Saint-Saëns solved the besetting problem of cello concertos: how to let the relatively low-pitched solo instrument project through the full orchestra. He does this largely through extraordinarily delicate scoring, reserving the full orchestra only for punctuation or the few brief passages when

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ALLEGRO DECISO from the *WATER MUSIC*

George Frideric Handel (1685-1759)

The precise date of the *Water Music* is not known, nor is the date of the first performance; both events may have taken place in 1715. Handel's first biographer, the Reverend John Mainwaring, first told the famous story about how the *Water Music* reconciled Handel to King George I. The story goes that Handel, who had been a subject of the same George during his earlier days as Elector of Hanover, had been given leave to go to England for a visit, but had never come back to Hanover. As fate would have it, George became the king of England and, so to speak, pursued his truant composer thither. Handel was out of the king's good graces for having willfully stayed away from his duty in Hanover. According to Mainwaring, the *Water Music* was first performed to serenade the king from a neighboring barge on the river Thames in 1715. The king was so taken with the music that he asked who had composed it, and upon learning that it was Handel, he promptly forgave him for his earlier negligence.

It is possible that some movements of the *Water Music* were performed in a river outing in 1715, but there is not the slightest evidence that Handel was in need of his monarch's forgiveness. But the work was certainly played on the river two years later, when it was reported in the *Daily Courant* that "his Majesty liked [the music] so well, that he caus'd it to be plaid over three times in going and returning."

FLUTE CONCERTO

Jacques Ibert (1890-1960)

Few composers manage a high level of achievement in both artistic creation and organizational administration, but Jacques Ibert is one. His output includes seven operas (mostly comic), incidental music to plays and films (including Orson Welles's *Macbeth* and Gene Kelly's *Invitation to the Dance*), a number of popular orchestral works (including the *Divertissement* and *Escales*), a large number of chamber works (including a profound and moving wartime string quartet), and much else. But he was also an administrator, serving as director from 1937 to 1960 of the Académie de France in Rome (where winners of the Prix de Rome live). He was open-minded to new trends, accepted influences from many different sources, yet for each work he imposed tightly controlled restrictions on himself, convinced that inspiration was only the merest starting point of artistic creation; the rest came from discipline. Ibert composed his Flute Concerto in 1934 for Marcel Moyse, one of the great flutists of the century; when Moyse gave the first performance in 1934, the conductor was another of the great flutists of the century, Phillippe Gaubert. The first movement alternates brilliantly ornate passages with a quiet melodic theme for flute. The slow movement, in 3/4 time, is particularly sweet and gentle in character, while the finale, an Allegro scherzando, is a piquant and lively movement filled with running triplets for the solo instrument.

SUITE FROM *STAR WARS*

John Williams

John Williams has been composing music for feature films and television shows since the early 1960s. As often happens in Hollywood, he has been typecast, progressively, as the composer of music for light comedies (*John Goldfarb, Please Come Home*) and later for disaster epics (*The Towering Inferno*), but he also put his musical touch on thrillers and westerns. But *Star Wars* (1977) and its two sequels marked a milestone in his career; the extraordinary popularity of the films—and the soundtrack recordings—helped re-establish the tradition of the symphonic film score, and brought a whole new generation of moviegoers to appreciate the thrilling sounds a symphony orchestra can make. Throughout the three *Star Wars* films, the thematic ideas associated with the various characters and events develop and combine with new themes as the story unfolds, so that the music underlines the story with a continuous web of sound for long stretches, much akin to the technique of Wagnerian opera.

—Steven Ledbetter

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John Chancellor



A pioneer in the development of network television news coverage, veteran journalist John Chancellor began his career as a newspaperman with the Chicago *Sun-Times*. He joined NBC in 1950, at the dawn of the television age, and, aside from two years of government service, spent forty-three years with NBC News. Mr. Chancellor was host of the *Today* program; from 1970 to 1982 he was the anchor of *The NBC Nightly News*. He spent the next eleven years, until his retirement in 1993, as Senior News Commentator. As NBC's chief political analyst, he was a principal figure in the network's coverage of important national and international events. John Chancellor covered or anchored coverage of the Gemini and Apollo space programs.

He was a reporter or anchor for twenty national political conventions, and covered every presidential campaign since 1952. On the international front, Mr. Chancellor reported from more than fifty countries, serving as resident NBC correspondent in Vienna, London, Moscow, Brussels, and Berlin. He was in Berlin when the Wall went up in 1961 and was there when it came down in 1989. His coverage of war and rebellion includes Castro's rise to power in Cuba, the Algerian civil war, the landing of U.S. Marines in Lebanon in 1958, the Vietnam war, the 1967 Six-Day war in the Middle East, and Israel's invasion of Lebanon in 1982. During the Desert Storm ground war against Iraq in 1991, John Chancellor was with American troops in southern Iraq and Kuwait. He has known and interviewed every American president since Harry Truman, every British prime minister from Clement Attlee to Margaret Thatcher, Soviet leaders from Khrushchev to Gorbachev, every Israeli prime minister since Golda Meier, and many other prominent world figures. At the request of Lyndon Johnson, Mr. Chancellor served as Director of the Voice of America for two years; in 1967 he was named one of the Ten Outstanding Young Men in the U.S. Government. Among his numerous awards is the Sigma Delta Chi award for excellence in foreign reporting. In 1982 Mr. Chancellor was named Broadcaster of the Year by the International Radio and Television Society. He is a recipient of the Radio-Television News Directors Association Paul White Award, the National Press Foundation Award for Excellence in Broadcast Journalism, the Lowell Thomas Award, sponsored by Marist College, and the President's Medal from the Overseas Press Club. Elected to the Television Hall of Fame in 1993, he is a member of the American Academy of Arts and Sciences. John Chancellor is co-author, with Associated Press columnist Walter R. Mears, of *The News Business*, a primer on journalism. In 1990, Mr. Chancellor's *Peril and Promise, A Commentary on America*, was a national best-seller.

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Ronald Lowry



An active performer in many of Boston's leading musical organizations, Ronald Lowry is currently principal cellist of the Boston Ballet Orchestra and the Harvard Chamber Orchestra. Formerly principal cellist of the Handel & Haydn Society Orchestra under Christopher Hogwood, he is a member of the Boston Pops Esplanade Orchestra and performs frequently as a substitute player with the Boston Symphony and Boston Pops orchestras. Mr. Lowry has been soloist with the Concert Arts Orchestra of Boston, the National Symphony of Costa Rica, the New England Conservatory Symphony Orchestra, and several orchestras in the New England region. This week he makes his debut as soloist with the Boston Pops Esplanade

Orchestra. As a chamber musician, Mr. Lowry has performed with Chamber Music East, at the Monadnock Music Festival, and as guest artist with the Muir String Quartet and the Boston University Chamber Players. He has premiered works with Griffin Ensemble, the Composers in Red Sneakers, Nu Classix, the new music ensemble Collage, and with Boston Musica Viva, and has recorded for the Deutsche Grammophon, Newport Classics, CRI, Northeastern, and Neume labels. Ronald Lowry is currently on the faculties of the New England Conservatory Extension Division and the Longy School of Music. He has also taught at Holy Cross College, the Performing Arts School of Worcester, and the University of Costa Rica. From 1979 to 1981, Mr. Lowry was principal cellist of the National Symphony of Costa Rica. His teachers have included Janos Starker, Laurence Lesser, and Aldo Parisot. Mr. Lowry received his bachelor's degree from Indiana University and his master's degree from the New England Conservatory.

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Marianne Gedigian



Well-known as one of the area's most versatile freelance musicians, Marianne Gedigian has performed with the Harvard Chamber Orchestra, SinfoNova, Boston Musica Viva, Collage, the Opera Company of Boston, and Boston Concert Opera. Ms. Gedigian received her professional training at Boston University, where she studied with former BSO principal flutist Doriot Anthony Dwyer and was a member of the Boston Wind Quintet, the university's quintet-in-residence. During her two-year tenure with the quintet, the ensemble won every major chamber music competition it entered, including the Fischhoff, Monterey Peninsula, Young Performers of Connecticut, and the Shoreline Alliance competition, which sponsored the quintet's debut recital at Carnegie Recital Hall in 1985. Ms. Gedigian has been active as a soloist and festival player throughout the United States and Europe, having served as principal flute with the Spoleto Festival (both in Charleston, South Carolina, and in Italy), the American Institute of Musical Studies in Graz, Austria, the Grand Teton Festival Orchestra, and the Colorado Philharmonic. In addition, Ms. Gedigian has won top prizes in the James Pappoutsakis Memorial Solo Flute Competition and the National Flute Association's Young Artist Solo Competition. In 1989 Marianne Gedigian was appointed principal flutist of the Naples (Florida) Philharmonic, with which she spent three highly successful seasons, frequently appearing as soloist in radio broadcasts. In 1992 she was invited to return to Boston to assume the position she now holds as principal flutist of the Boston Pops Esplanade Orchestra. These performances of Ibert's Flute Concerto mark her Boston Pops solo debut.

sored the quintet's debut recital at Carnegie Recital Hall in 1985. Ms. Gedigian has been active as a soloist and festival player throughout the United States and Europe, having served as principal flute with the Spoleto Festival (both in Charleston, South Carolina, and in Italy), the American Institute of Musical Studies in Graz, Austria, the Grand Teton Festival Orchestra, and the Colorado Philharmonic. In addition, Ms. Gedigian has won top prizes in the James Pappoutsakis Memorial Solo Flute Competition and the National Flute Association's Young Artist Solo Competition. In 1989 Marianne Gedigian was appointed principal flutist of the Naples (Florida) Philharmonic, with which she spent three highly successful seasons, frequently appearing as soloist in radio broadcasts. In 1992 she was invited to return to Boston to assume the position she now holds as principal flutist of the Boston Pops Esplanade Orchestra. These performances of Ibert's Flute Concerto mark her Boston Pops solo debut.



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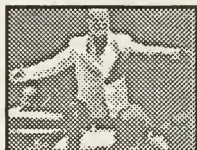
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HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 12 through July 11, are on sale now. The box office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the box office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. There is a \$2.25 handling fee for each ticket ordered by phone. Send mail orders to the Symphony Hall Box Office with payment and a self-addressed, stamped envelope. Ticket prices are \$33.50, \$29, \$24, \$22, \$14, and \$10.50. Good seats are still available.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors. It is permitted only in the Hatch Room and in the main lobby on Massachusetts Avenue. Smoking is no longer permitted in the Cabot-Cahners Room.

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TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, June 29, 30, July 1, 2, 3, and 4. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOM are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the switchboard near the Massachusetts Avenue entrance.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as calendars, coffee mugs, clothing, posters, and an expanded line of apparel and recordings. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

PARKING for Pops concerts is available for \$5 at the Prudential Center Garage, courtesy of the Prudential Realty Group and R.M. Bradley and Co. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address *with your newsletter label* to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

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Pastene.

Pasta from Italy.









